

I DEGENERATE!

#4



Barzel
Boyd Rice/NON
Brethren
C.O.Caspar
DVT
Fire in the Head
Haare
I.corax
Niko Skorpio
Proiekt Hat
Segerhuva

Snip-Snip Records
Spatter Productions
+ Grunt USA tour report
+ articles & reviews

POWER ELECTRONICS NOISE AMBIENT INDUSTRIAL

iDEGENERATE!

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DEGENERATE #4

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We accept material that fits the style of Degenerate (power electronics, noise, ambient, industrial...) and can e-mail or send you the review, but we do not oblige ourselves to send out free magazines to anyone who has sent us promo material for reviews. We also reserve the right to not review material that we regard completely unrelated to Degenerate. We accept promo material as vinyl, CD(r), tape, VHS/DVD, MD, printed matter.

ADVERTISEMENTS FOR #5

If you're interested in running an advertisement in Degenerate #5, please contact us for prices, exact sizes and deadlines.

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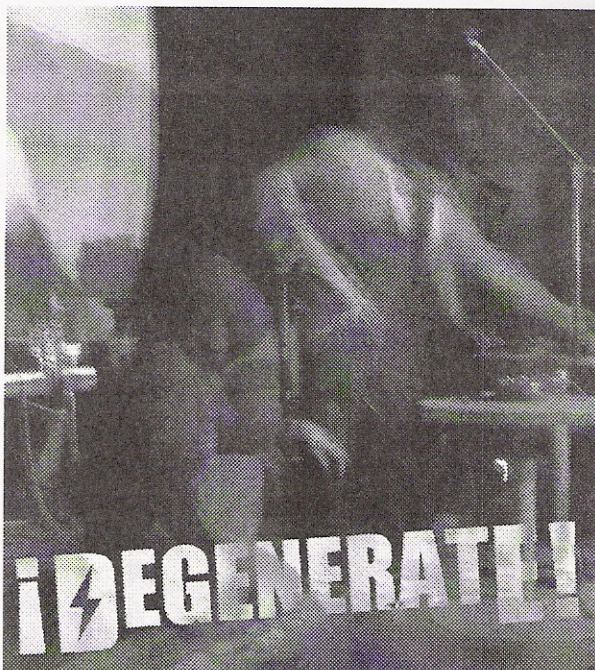
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It took longer than ever before to get this issue of Degenerate out. At first it looked like it was becoming the smallest issue we've ever done, but around the time we started setting a deadline and looking for advertisers, we received a bunch of stuff from contributors in addition to some new interviews we decided to do ourselves. This almost doubled the contents originally intended, so it took a little longer to get things together.

Incidentally, just like in the previous issue when we received some material originally intended for Spectrum magazine, this time we received some interviews that were supposed to appear in the next issue of the now (apparently) defunct Necrophonie magazine. The disappearance of a magazine dedicated to similar styles as Degenerate is of course unfortunate, but we're glad to feature the leftover interviews on our pages.

Regarding the reviews, we seem to be receiving constantly increasing amounts of promos for reviews and unfortunately more and more of these promos contain material totally unrelated to the styles Degenerate focuses on. From now on, at least I will be more strict on the items I review, since I don't think it serves anyone's purpose to have their shitty EBM projects given bad reviews on our pages, especially since Degenerate is a print magazine with limited space. If people don't have the will to check what the magazine is about before sending promos, then I don't have to will to review their stuff. Period.

Degenerate #5 will be coming sooner or later (no promises on when at this point), so once again we welcome contributors, advertisers and other interested parties to contact us!

- J. Mattila / Kaos Kontrol, July 2005





Dada Drumming
the sexy sound of piercing feedback...

One of the "veterans" of the Finnish industrial scene is Niko Skorpio, a character who has emerged from the fertile Turku underground scene in the late 90's. Niko Skorpio is an artist that might best be described as "mischievous": Both he and his label, fittingly called **Some Place Else**, defy the classifications and norms of the established music world, utilizing a wild experimentalism inspired by early industrial pioneers.

You have a quite rich background in making music, having been part of very different projects. Yet, it seems like you have "settled" with Niko Skorpio as your main focus in the past years. Could you elaborate a little on your musical development and how you ended up with Niko Skorpio?

To put it very simple, "I am Niko Skorpio". And as myself I attempt to realize my most personal visions and ambitions. My work may include visitors and collaborators but I remain the captain of the ship that is me (for the lack of more suitable metaphors). Yet there's always room and time for other projects, collaborations, bands etc. (currently Rajapinta, Kaaos in Eccentris, Reptilian...) but they more or less project a shared vision with those involved.

As far as my musical development goes, as a metal kid I started with a metal band (Thergothon) in 1990. Since then, as my interests and obsessions evolved, other forms and styles of expression got tried & employed. After more or less dissatisfying band experiences I just ended up working solo... for a while. As I said there have been "bands" and collaborations etc. in the recent times but in way more loose and flexible sense than is often considered when talking about bands.

Niko Skorpio is a very polymorphous project, with unpredictability being perhaps the only predictable element. You do certainly not settle along genre lines or classifications. Are there any seminal influences for Niko Skorpio? How about premises or concepts which define or steer your work? Does your "disobedience" of established classifications and public expectations carry any problems?

One of the key points in my philosophy is to maximise one's personal freedom and to overcome or break through any borders or limitations that might get in the way. This especially concerns self expression (music, art etc.) but also daily life. It is a life-long process, once you break free from a cage you either find yourself in another one or build a new one around yourself. This process of constant change or re-evaluation and a kind of personal evolution is, to me, synonymous with Life.

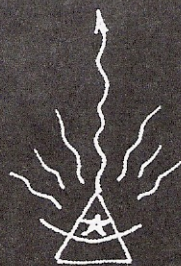
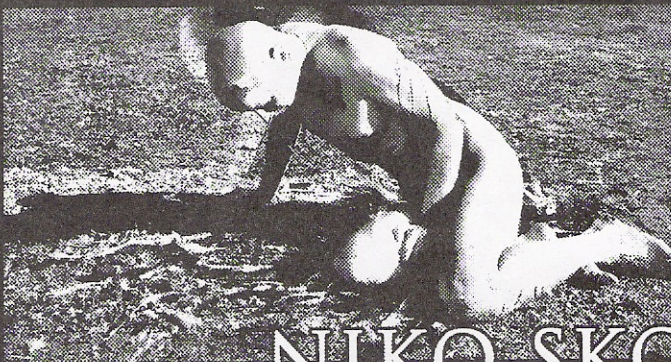
When it comes to music, I'll use whatever feels right at the time, whatever I need to realize my ideas. Besides that I'm interested in trying out things I didn't do before. I don't really care about genres, classifications etc. If that is "disobedience", then let it be the key to joy. The detachment from established styles may be a problem when it comes to "marketing" the music, but I've noticed that the listeners are not at all as dose-minded as some record labels or distributors seem to think. So, in the end I see no problem here. I do what I want and those who might listen are free to decide whether they like it or not.

It's nothing new really. For example, if you think of the original industrial and post-industrial "scenes" of the 80's, Throbbing Gristle, Psychic TV, Coil etc. They've covered many styles on one album and as a whole it works. I'm a kind of a fan of those bands and those times so some of the influence most likely comes from there.

If Niko Skorpio is about uninhibited creative freedom then how do the side projects differ from it? Are they perhaps more tied to some specific concept or form of expression?

That seems to be the case. New artist/project names are sometimes useful if there's a specific idea or intent, especially if it differs from my so-called usual body of work.

A\H was a project with a predefined set of tools and working methods given as self-imposed limits... to see what happens if I strictly limit myself to very minimal setup. A\H was also meant not to contain anything else but the sound itself, as opposed to the view of music/sound as a container or transmitter of ideas or messages.



NIKO SKORPIO

Reptilian seems to have become a semi-independent entity that comes and goes and seems to be all about blind raw energy and anger looking for a target.

I've noticed that separate projects sometimes leak into each other. It may seem confusing to some, but it just happens sometimes... On a recent solo gig at Placard #7 I also played some Reptilian stuff which I see very different from my other stuff, but people said the stuff fit together well so what do I know? Anyway it was nice to see people stagediving in such a small apartment!

The Placard gig you mentioned took place very recently and seems to have been a very special event: a headline concert performed in an apartment. How did it work exactly, and what was its purpose? Performing at a concert which challenges established norms of concerthood would seem like something fitting your own agendas very well.

Placard #7 was organized mostly in an apartment in Helsinki. We played straight to the mixer, all of the "audience" listened with headphones. The music was also streamed live to other similar places in Paris, Italy and Belgium. The purpose? To play to those interested in listening. It worked very well. Headphones enable you to actually listen to the music deeper than usual. That's something different from the usual clubs with often crappy PA's and drunken crowds. Yet it was still a live situation and thus quite different from listening to records at home.

In addition to knowing you as a musician I know you as a pagan and practitioner of magick in one form or another. How does your musical work relate to your esoteric work?

Given that music holds the number one priority in my life, and magickal work is natural for the way I live my life, they cannot be separated. A lot of my musical work is also magickal work, in the sense that many of the sounds and samples I use are, to me personally, sigils and triggers to make a change. So it's more a personal work than something like "putting a spell on unaware listeners", except that finishing a track and releasing it in public, playing it to people is comparable to launching a servitor from one's mind to the outer world...

I also see sampling and sound processing themselves as magickal tools similar to techniques used in alchemical and hermetic traditions. Besides I think a some of the music in general is like an alien language coming from some place else (excuse the pun); a door has been opened and the music just flows in from another place.

You mentioned Throbbing Gristle, Psychic TV and Coil as influences - they too are known as esoteric musicians. Is your way of combining magickal work with your music also influenced by them?

I've been magickally inclined for as long as I can remember. I got into Coil etc. in the beginning of the 90's because their music contained the kind of vibes I was looking for. It was only after I've got deeper into their works that I began to realize they were seriously into certain so-called esoteric subjects. Some of the name-dropping in that scene gave me good shortcuts to the works of W. S. Burroughs and Austin Spare, for example. I probably would have found them anyway but perhaps considerably later.

I think music and its creation process is magickal from the beginning so it's quite a natural environment for extended magickal purposes.

How do you work on a more concrete level; what kind of sound sources do you use and how do you form the sounds into compositions? In short, what is your creative process like?

I use whatever I need to accomplish the ideas. From outdoor location recordings to stealing snippets from records, radio, tv etc. Location recordings are interesting. Sometimes it feels important to just record the "silence" of a particular area or building. Some places just ooze weird vibes that can be captured

in sound. Sometimes this results in "ghost recordings", ie. you find sounds that you're sure you didn't hear while recording it. Maybe it's about paying attention to different things. I also use my voice and play the bass, synth etc. if needed. The computers are handy, they can be used as effects, recorders, multi-tracks or just general purpose audio manglers. All of that at the same time.

Enough of technical stuff. The process usually starts from an idea or a theme for a track/album/etc., and I start working to accomplish that. However, mistakes and accidents happen and bring in surprising new angles that may take the work to a totally new direction. It all varies a lot, though. I may end up with a finished track in a couple of hours. In some cases it may take years; often I just need to drop the unfinished track-to-become and forget it for some time. It may take months before I touch it again, but when I do I usually have a better perspective over it.

Considering your starting point with a consciously (?) chosen theme or idea, and that the intrusion of unexpected change and random elements into this chosen course also becomes meaningful, how do you view your different releases today, in retrospect? What was the original concept of each work, and how did they turn out? How have they contributed to the development of Niko Skorpio?

I'm quite happy for each of them, for what they are. Naturally there are things I would do differently now but nothing to be ashamed of. Let's keep in mind I've only just started... I've yet to make my debut album! However before that there are two other albums asking for birth.

Grey Bloom (1998) is probably the one I'm the least satisfied with. There's some good stuff in it but generally it's an abortion (stripped down version of a double album once supposed to be released under the name Cold Once Turning Dust).

Delta Amoeba (2000) was my take on "blues". An EP that surprises me positively every time I listen to it. The result of a more band-oriented approach, something I'll probably further experiment with in the future.

ChAmber MooSick (2001) was originally supposed to become a 10" with 4 tracks of classical influenced dark-ambient music, but finally turned out leaning more towards dub and african vibes (well, kind of). I have a new, more dynamic version of Limbo in C Major floating around, it might end up on some future release.

Stainway to Heaven (2002), contradictory and dissonant. These tracks are the most obvious personal "spells" I've put on record. Some of the feedback was amusing - "how can you put noise, lo-fi pop and a ghastly Gloria Gaynor cover on the same record?" The title track is undoubtedly the most widespread track of mine, with thousands of downloads from the Some Place Else website alone.

Silence is King (2003) is a side-product, something resonating from my work on two separate albums at the same time... Totally unplanned but something that deserved to materialize, so there it is. Released as "Niko Skorpio vs Reptilian" to make things more clear for everyone.

Split album with Kouhei Matsunaga (2003) - my "side" is a whole consisting of five tracks made in a rather short period of time in Autumn 2003. It's closely tied to that period, includes banishings of some personal demons and enchantments for future... they worked, despite the fact the disc was quite poorly mastered with minor annoyances like pauses between tracks where there were supposed to be none etc.

Looking back, I think all my releases are rather logical steps on a path. They all have my dirty fingerprints over them. The path may be curvy but it's still a path. As for future, I feel I'm entering a "coagula" period that more or less compiles all the different leanings back together for a coherent whole. We'll see about that, things tend to change...

Could you explain your motivations and initial stages of starting out DVT? What year did you start working on material, did you record much stuff before the first CD, etc...?

DVT started as a 'side project' of the main project that I was working on at that time (Suture F) which had a completely different theme and was more 'experimental' (purely field recordings of rain and weather phenomenon etc)... Only few tracks were completed and there are no current plans to bring it out from hibernation. The first ever track of DVT ('Ammunition exit') was composed for the 'Dissonant Structures' compilation in early 2002. From there it slowly evolved to what became to be the first self-titled album and main project.

What caused the change from such experimental works towards a more traditional power electronics sound?

DVT expresses themes and emotions where the 'power electronics sound' is most suited to. But I wouldn't say it is focused solely towards a 'power electronics sound'... From the beginning it was always a project combining heavy noise atmospheres, death industrial and dark ambient. I just make the kind of music that I would want to listen to myself.

What's your relationship to making 'noise'? Is it an obsession or an outlet of sorts? How do you physically create your material i.e. recording techniques etc.?

Making this type of music is both an obsession and a personal outlet to release inner thoughts, emotion and aggression in a productive way. It usually starts with an idea to go with the appropriate sample/sound source, or vice-versa. Sounds are also carefully chosen and re-contextualised to fit the ideas behind the track. Once the samples/sounds are collected, they are then deconstructed and then re-constructed again and again to form a composition. During the composing process, all the sounds are kept under complete control with a bit of flexibility and improvisation. The recording is almost always played live (without audience) from the sampler/mixer/synth/distortion pedal direct to the computer, where it is then worked and added upon if necessary. Other techniques like field recordings, live percussion and 'junk' sounds are used as well. There may also be an occasional collaborator to assist with the tracks. The whole process of making a track is a very draining experience, but ultimately fulfilling.

How much do you try to try out new techniques for creating sounds or experiment with different sound sources?

I just go with the flow and take it from there. Since I have very limited equipment, a lot of times the recording methods just depend on the situation. A collaborator could have a laptop with some music programs that we could use, or another could have equipment which we can then hook up and start working on. It is open to all different possibilities.

How personal are the lyrics and themes in DVT? Do you wish to bring some message across or is it just to have yet another elements (vocals) to the noise?

When it first started, DVT concepts could have meant a few things: Deep Vein Thrombosis (a condition where veins are clogged leading to poisoning and death), also a corporation 'DVT' which are technologies for surveillance and security, there is also the concept of 'days of .D.estruction/months of .V.iolence/years of .T.error'. Although these days it is evolving and becoming more of a deeply personal outlet. It is an important form of catharsis, and when lyrics are involved... it is always personal!!! But it could also be taken from a different perspective and/or context... the same principle applies with the samples. Every track has its own meaning and/or story. There are no set rules... so the themes and emotions could vary... but since this project is a form of release, certain themes keep recurring such as vengeance, retribution, anger, and disgust for the mass mankind and herd mentalities. It is not purely negative however, themes like renewal and re-affirmation are also involved, in fact even more so....

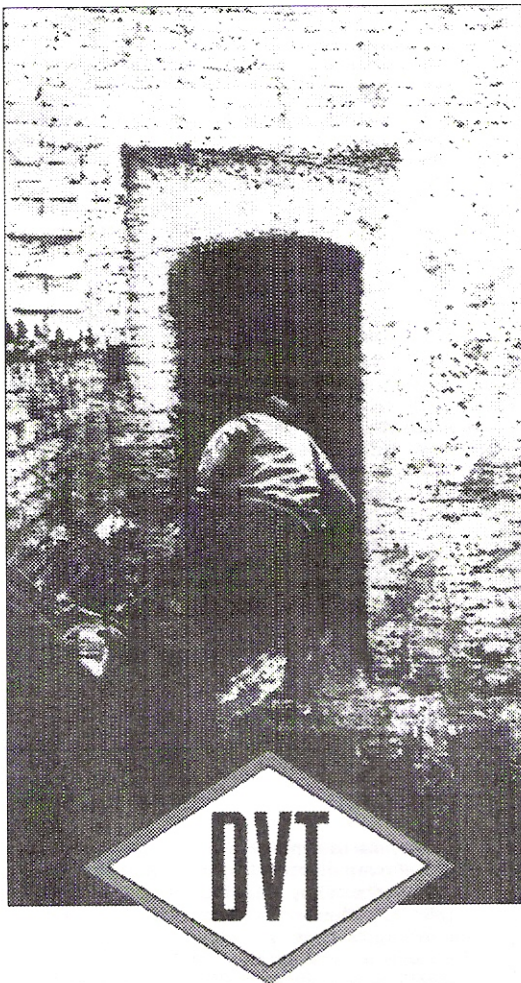
Do you have any interest in possibly creating a whole album dedicated to just one theme or concept? Is there some subject you'd be interested in researching and dealing with in DVT?

Even though an individual track has its own meaning and/or story, it is all related and must be seen as a whole within the context of a release. It is a sum of its individual parts. Each release also has its own story in the sense that it pretty much deals with the emotions and interests I may be having at the time of the recordings. This is also relates

to the artwork and presentation. There are many different topics and subjects of interest, so obviously it can have influence the musical output of DVT.

DVT's themes as well as the sound is pretty violent in most parts. How violent is life in Australia actually? Here in Finland pretty much the only news we hear from Australia are about the bush fires etc., so it would be interesting to get a more social perspective on the life there.

Violence is present everywhere and will always exist! Nature is violent. Mankind is violent. The world is violent. These are facts! DVT presents these through its atmospheres, messages and scenarios but it does not condone or condemn them. Australia is quite a peaceful country, but like in most places in the world there are the pockets of violence in city life and also suburban thuggery. These days I try to avoid physical violence unless absolutely necessary. There are far more better things to focus my energy on. There is a saying of music being as a form of



'weapon' or even 'resistance'. In the case of DVT, it is it's form of expression and creation, and it is inherently violent because it is a weapon and a fight.... Against all constraints.

What would you consider the biggest constraint DVT is out to fight against?

As humans, we all have to fight our own personal battles sooner or later... This could be inside our heads or it could be external (society, government, etc.). In almost every case it is both (internal and external). There are many things worth living for and there many things worth fighting for... there is a conflict and contradiction inherent in everything when touching upon its surface. More important is remaining 'armed' and training in both the physical and mental sense... This is a constant. Musical expression is one part of the arsenal, but it is a very potent part because in artistic/creative spheres there are no real limits... it is also one of the ways to achieve and express a form of true freedom. But a lot of times, I think in the end we keep finding out that the real enemy was inside ourselves all along... and overcoming this again and again.

How is the industrial/power electronics/noise scene in Australia at the moment? Artists such as Darrin Verhagen are well known all over, but are there any new names worth mentioning? Is there an audience for such material in Australia?

There is hardly any scene for this kind of music here at all. Although the noisy techno/rhythmic style is getting bigger and getting played at regular 'alternative' nightclubs. There are also occasional experimental music events, but these happen very rarely. As for new bands, the ones I'm familiar with and worth mentioning are both from Adelaide: Sulphur (his debut new album coming out shortly) and Isomer... both are incredible musicians and also great people. Another worth mentioning is Novo Homo from Sydney, which are really good too.

DVT has made at least one (?) live performance as well, so could you tell me a bit about that? Do you plan on playing live more often or was that just a one-off thing?

DVT has made only one official live performance which turned out quite well and was a great experience overall... We are considering releasing video segments of that show in the near future... Maybe available online for download. A live recording of that show may also be released on limited-edition cdr. We'll have to see.... DVT was never really conceived as a 'live band' and a similar performance in the near future is highly unlikely. Being the band, promoter and organiser all at the same time for a show like that can take its toll unless there is some type of sponsorship to help cover the costs and expenses.

Apparently the live performance included some very traditional power electronics trappings i.e. ski masks, metal junk abuse etc. Is this how you see an ideal DVT performance or would you like to break away from these traditional elements?

Yes, and also lots of beer! haha ;) That performance reflected its time and place and we are quite happy with the way it went. It was unique in the sense that it was the first time (that I know of) that a 'power electronics' show of its style was held in Australia. As I mentioned before, DVT was never meant to be a 'live band' or 'performance act' and a similar show like it will not be performed again. If any future public performances do occur, it would be more of an atmospheric noise set conducted with rack of equipment, laptop, and video. To be perfectly honest, the ideal DVT 'performance' would be a live recording session fuelled with plenty of vodka in a private location or a small studio.

How often are there live gigs with noise stuff in Australia in general and how is the attendance for such shows?

There is the 'What is music?' festival which is held yearly and goes on for a period of a couple weeks touring throughout the major cities. The attendance to those shows vary, but they are generally quite good (a couple hundred people for known international bands, eg. Merzbow). There is also a performance space in an abandoned warehouse in Sydney called 'Lan Franchis', which occasionally hold live noise gigs and screen experimental/avant-garde films. But apart from these mentioned, there is not much here at all in terms of the more regular 'noisier' or 'experimental' type of concerts that I know of at the moment.

You're also one half of Cranial Fracture Recordings. When did the label first come to life and what were the reasons for starting it? How has everything been going thus far?

The main purpose of the label was to release our own music and bands/projects that we like and support. It started at around November 2001. Everything is going quite well with it. Since we mainly rely on mailorder to fund future productions, it can take quite a bit of time to release something. But we prefer our releases to be about quality over quantity. So look out for more in the future.

With new labels constantly appearing, do you feel that it's important for new labels to find a unique approach to what they're doing or is it even possible in this scene to find a new niche for a new label?

The most important thing for labels is the honest approach in dealing with its artists and releases. If the approach ends up being 'unique' or in a 'niche' so be it. A genuine belief and passion for the releases and realising the vision of the artist is most important.

Thanks for the interview!

D.Otrebor, September 2004
www.cranialfracture.org

When getting familiar with the industrial & power electronics movement, do you have any shattered illusions/disappointments with the fact that many of those who represent themselves to have certain political motives are using them only as shock tactics or even presenting them only for the sake of actually propagating against them or other motives?

I am absolutely disappointed. When I listen to artists, I listen to them with both the music as well as the content in mind, and when they purposely mislead the listener in order to gain popularity or shock value they lose all integrity, pride or sense of identity. The strength of the music is lost; it then becomes unintelligent entertainment.

People seem to have no problem with mindless entertainment. Just look at television and online gossip message boards. These mediums keep everyone glued happily to their seats. Many people do not care for strong messages within their music. They just love to be entertained; this goes for underground entertainment as well as the mainstream. Take a look at the noise scene and the popularity of bands that have no message or content at all. These bands create a new album on a weekly basis. There is no thought behind their music but to sound interesting. Most of these bands never stand the test of time and eventually become lost in the endless sea of experimental music releases. To have a focus, an energy, that you want to create through your music is much more difficult than to make something that just sounds interesting.

Bands who use political symbols, statements or samples to protest what they represent do an extremely poor job of making their point. The people who buy their releases have no idea where these bands stand on any issues. They just see the symbols and artwork, read quotes, hear a sample, read lyrics and put the puzzle together in the tightest fit their mind can possibly assemble. Bands that are against the politics reflected by the imagery they use usually end up convincing the listeners that they are part of the entity they despise. There is usually nothing that can persuade the listeners otherwise, because if any of these bands give interviews they use such cryptic language that they further confuse the reader.

It is my belief that these bands purposely mislead their audience because they know that admitting certain beliefs would jeopardize their popularity. I am sure for many fear has a lot to do with it as well. They fear the repercussions of admitting to certain political ideas by not only their listeners but also their record label, friends, family and even the government. It could also be that they are uneducated about the politics of the symbols and images they use. To hide in cowardly ambiguity is easier than to explicitly explain your views or meanings.

Brethren doesn't sound exactly like any other band, but it is still fairly traditional power electronics. Vocals have important role and are up-front within the mix as is the case with several US power electronics groups. Do you think it will stay this way, fitting strictly to the genre or is there possibility of an experimental approach like early industrial, which can vary between many different forms/styles, which still fit under the industrial category?

I think that Brethren will always experiment with its sound allowing for change and diversity in each album. Half of the debut album "Savage Inequalities" was written in 2002 and the other half was written in 2003/2004, so I always



to the newer ones. As for the new recordings on the second Brethren album "Toward A New Consciousness," I plan on using many new methods to capture the particular sound I want for each song. So far, I have many new "instruments" in mind that have not been used in previous Brethren recordings. I think the new album will have a much more experimental sound to it than "Savage Inequalities," but will probably still fit comfortably into the power electronics realm.

Do you think power electronics in general is sometimes too limited to the type of genre where one assumes it has to be made with synthesizers and vocals? Would you welcome more diverse approach in p.e. in general?

Yes, there are too many rules that are obeyed in the power electronics genre and not enough risk taking. As a result, many bands do not have much personality. I believe any instrument could be used in power electronics.

Brethren does not release as many albums as other projects, especially those who do plain noise. Do you enjoy creating noise just for the sake of creating the sound or does it always demand the lyric/non-musical inspiration to make it worthy?

First, Brethren has done many guest appearances and side projects since 2002's "Within Death You Will Be Free" on Open Wound. The debut album's music was mastered in summer 2004, the artwork was completed in October 2004 and in February 2005 Mouth Records informed me that because of financial difficulties they will not be able to release the album, so after such a long delay I am forced to look for another label to release "Savage Inequalities." Brethren is very productive, but as far as full-length albums go I take a lot of time with them and refuse to accept anything less than my intended sound and artwork. You will not see Brethren full-length albums being released every six months.

The idea of creating noise for noise's sake has never appealed to me. At times it seems quite sophomoric in its approach. Noise and power electronics are a world apart to me. Brethren will always use content/lyrics within the music.

In everyday discussion, I often call various things "noise". Power electronics, old school noisy industrial, etc. They all fit close enough to generally label them as "noise." It changes only when writing reviews or having a clear need to make people understand the difference & nature of a specific sound/style. In all the cases, I want the music itself to be enough to be interesting. There are a few cases where basically vocals/lyrics are the only essential thing and the "noise" itself is just something to shout over. Therefore, I personally often create noise itself first to be a kind of a track that could work as a mere piece of noise, and vocals are added after that (if they're supposed to be in a song). Do you have some specific routines you follow in creation of tracks and do you have some kind of priority of what should be made to work first?

I have a strict routine when creating a track. First, I write the lyrics and title. Second, I record the vocals. Third, I write down some structural elements for the track. Fourth, I record with the structural elements in mind. Fifth, I refer to the written structure and begin structuring the track with the sounds I have created. Sixth, I bring the vocals into the mix. Lastly, I go back and add or take out small sounds or effects.

There was no routine followed in the first five tracks I recorded, but every track thereafter was created using this routine. My main priority is structure.

In the French Necrophonie magazine interview you spoke about problems with live shows due to the

DJ playing Skrewdriver amongst many other tracks of completely different styles. Do you think this underlines the fact that Brethren might not be very "wanted" as a live performer? It would be easy to assume venues do not have trouble with bands or DJ's advocating drug use, black gangsta lifestyle, general violence, radical leftist politics, etc. Do you find it frustrating that these are the types of venues that are available for performances?

I predicted that something would happen at one of the shows that would end the relationship with that venue based on the owner's politics and musical tastes. I do not think that particular incident made an impact in Brethren being wanted as a live act, but I do feel that all official venues here in Ohio would probably not welcome Brethren if they knew anything about it. I would be shocked if even the unofficial underground noise venues, that know of Brethren, would not have a problem with Brethren playing live at their shows. I am basing this on the views of the few venue owners I have come into contact with. Perhaps I am wrong and they would not have a problem at all letting Brethren play at their venue. It just seems that based on the bands they usually allow to play, Brethren would not be appealing. The US experimental music scene is made up of groups who do not have a strong political stance in their music, and from what I surmise about most of the bands' views, Brethren is not openly welcomed. Perhaps I am wrong about my assumptions. It would be nice if I was and there were supporters who welcomed Brethren.

Looking back on the incident with the Skrewdriver song, I find it both frustrating and nauseating that most venue owners are self-hating whites that would rather hear a song about the demand for black reformations or miscegenation than a pro-white song. The venue owners actually said to me in an email that I can play anything but pro-white/racist music. I explained some of the musical content/lyrics I would play and even added some of the vilest and offensive subject matter imaginable and they again stated I could play anything but pro-white/racist music. They are taught to believe from birth that anything pro-white is evil. Brethren's message is dangerous because you can simply look out your window and realize that it is reality.

For example Militia has published an "Eco-Anarchist Manifesto" CD+book set, where their industrial sound was combined with a 50 pages long manifest. Do you think this would be good choice/medium also for the kind of ideas Brethren has?

Books themselves have never won a war. There are already many excellent books and articles written on the subjects Brethren focuses on. How many books does a person need to read about a particular subject in order to be convinced? "The greatest revolutions in this world have never been directed by a goose-quill!"

You don't seem to be involved with many compilations, splits, etc. but your intention is probably to focus on your own releases. Or is it too early to judge when there's only a live CD and a full-length studio CD done? In your opinion, what are the advantages and disadvantages with splits and compilations, which are very popular amongst the noise scene?

The obvious advantage to being on a compilation is to get your band heard, which was why Brethren was featured on the Fresh Blood Compilation Volume 2 on Open Wound. I wanted people to hear some studio recordings of Brethren since it would be a while before the full-length was released. Plus, I have always admired The Grey Wolves and Open Wound.

The disadvantage to me is that almost all compilations do not have a theme or message Brethren agrees with or the theme is simply unrelated to Brethren altogether. Once,



a compilation offer was made that fit Brethren's message, but not one single project besides the label's band agreed to be a part of the compilation, which was entitled "White Power." The unfortunate reality is that Brethren seems alone in its stance in the U.S. power electronics realm and perhaps the entire scene. However, Brethren will always remain true, strong and proud.

I was lately reading a noise forum where a person complained about something quite opposite. He was concerned that power electronics is too stuck in its formula, when someone was doing a compilation focused on WWII victims (probably mainly Jews) and there was not a single band that had the "guts" to contribute. He assumed it was because they'd lose their reputation in someone's eyes. After these two examples, would you draw any conclusion from the situation? Bands/artists are not interested in these subjects or the "hot" topics are matters they don't want to touch due to the consequences?

Ambiguity has always been one of the most dominant characteristics within industrial music and especially power electronics. Taking a stance on an issue has consequences such as losing particular fans, possible record deals and/or popularity in general. Most bands do not want to alienate any part of their audience; they would rather dance around all the hot topics and operate in a safe gray area.

How do you view the role of females within noise & p.e.?

What females? It seems the majority of female roles in the noise/power electronics scene is that of the girlfriend or wife of a male in the band. It would be excellent and I would be in full support of more women entering the genre, as they would definitely have something to add. Unfortunately, the females in the scene are in it because of the influence and persuasion of their boyfriends or husbands. If an independent female noise or power electronic group joined the scene and had similar views as Brethren I would probably ask them to do some work with Brethren straight away!

When Brethren performs live, would you prefer an all white audience to appreciate the sound as well as what you are saying or would you welcome "unwanted" people amongst the crowd, who could be offended and humiliated by the message and maybe even damaging the sound of power electronics?

Brethren's message could have a different impact on certain people. If I was playing to a crowd of racially conscious whites then I could be well received, which would be exhilarating for me. If I were playing to a crowd of self-hating brainwashed whites then maybe Brethren's message would give them something to think about and perhaps even wake some of them out of their trance. If I were playing to non-whites then maybe the message would sink in that not all white people bow down in praise to degeneracy. I do not think there is anything I write that would be humiliating to anyone, but I am sure it would definitely offend and anger many. My aim is not to offend but to educate, but offending people always seems to come with educating them on controversial subjects such as race, religion, politics, etc.

It might be popular to consider WP music as "hate music," when even many of the bands label themselves as "hatecore" or such. Do you think this "negative" title could be misleading? Surely hate is a strong emotion and a kick to do things, but it could not be the only motive within the WP movement or bands?

It is misleading for people to focus on one specific genre or example they have heard from the white power music scene and for any musical scene for that matter. White power music has many motives and is made of dozens of different genres—from pop, folk and classical to rock, hatecore and black metal—all using different lyrical approaches. The most popular white power music operates in the RAC/Oil genre, which is completely different than hatecore. RAC/Oil is a very catchy rock style with mostly non-offensive lyrics. People are very surprised when I play them a wide range of white power music. They all say the same thing, "I thought this was supposed to be worthless music performed by unintelligent rednecks screaming about killing

blacks?" Before I heard white power music I had the same assumption, which is a common misconception purposely portrayed by the media.

Hatecore is a specific genre that is a more unapologetic form of hardcore that seems to be the media's favorite style to focus on when covering the white power music scene. The reason it is categorized as hatecore is in relation to the vocals and lyrics, which are usually presented in a straightforward, in-your-face style with explicit lyrics. Many people feel that this specific genre gives white pride/white power a bad name, because the media finds the most uneducated, untalented band with the most vulgar language possible to present to the public as "white power music." Even when the media uses a more popular band in the white power music scene like No Remorse, Brutal Attack or Skrewdriver they always use badly recorded live tracks or demo tracks. If you took the worst example from any musical genre to present to the public do you think that genre would be seen in a positive light?

You started listening to industrial music very young. Do you feel it has affected your life in some ways?

It has definitely influenced Brethren. Brethren is one of the most important aspects of my life and without industrial music it would not exist. I have been collecting industrial music since the age of 12 when I distinctly remember listening to bands such as Psychopomps and Skinny Puppy as well as compilations such as Industrial Revolution Second Edition. In high school I was the only student listening to underground music. The so-called "alternative" types at my school, only listened to and wore shirts of mainstream bands. I guess my disposition toward society stems in part from my musical interests, because I could not believe how an entire school of teenagers' musical interests consisted of the same handful of bands. It angered me to see even my friends brainwashed into thinking that if bands were not on the radio or MTV it was because they were not talented. Teenagers want desperately to be a part of something, whether they ever admit it or not, so I can see how the appeal to wear an obscure band's t-shirt does not equate with their adolescent frame of mind.

Industrial music has made me a huge fan of many different genres, because industrial music is not a predictable and sheepish genre and rather a more intelligent and direct one, it opened me up at a young age to some rather taboo subjects that, without the music, would have went unnoticed in my life for some time. I feel it has educated me in many ways, and it has impacted my life greatly. Industrial music is not only how I met two of my closest friends, it was also part of what attracted my girlfriend to me at the tender age of 13 (laughs).

Do you feel it is realistic to aim for a white America, like through race war presented in books like The Turner Diaries? Wouldn't it be enough to separate yourself, walk away from the melting pot to your own community, which is isolated from the "system"?

No system of government has ever willingly given up their stronghold unless persuaded by force. I do not know exactly how the current government overthrow will commence, but the violent theme of The Turner Diaries is probably not unrealistic as compared to revolutions throughout history.

To walk away would be to not only abandon my ideology but my entire existence. The goal is not to just overthrow the current tyrannical government, but to secure the existence of white people. This is not an out-of-sight, out-of-mind situation. It is the type of situation in which every moment of every day is concentrated on solidifying the existence of the white race. Any racially conscious person would tell you that unless they died knowing that the white race is no longer in danger of extinction they could never die happy. Isolating myself from the system altogether would be race treason.

Many believe it is a scientific fact that Jews are not a "race". However, many white power people seem to consider Jews as a race, and even some Jews themselves. Yet, those who are against Jews are called "racists".

How would you define a Jew and would merely the alien culture (& religion) be enough for the hatred?

I define them as a race, but a race like no other. You can of course convert to Judaism, but that would make the person Jewish by conversion only. The Jew will use this convert for their own benefit, if they feel the convert can benefit them in some way, exemplifying their parasitic nature. Let us read what some Jewish leaders have to say about the issue...

Benjamin Netanyahu, Israel's former prime minister states, "If Israel had not come into existence after World War II than [sic] I am certain the Jewish race wouldn't have survived." (Daily Pilot, Newport Beach/Costa Mesa, Feb. 28, 2000, front page) He continues to say, "I stand before you and say you must strengthen your commitment to Israel. You must become leaders and stand up as Jews. We must be proud of our past to be confident of our future."

Charles S. Liebman, a professor at Bar-Ilan University in Israel, states that intermarriage "violates the most basic norms of Judaism [and] threatens Jewish survival." (Los Angeles Times, April 17, 2000)

You will find Jews having different views on this issue, because they are a race of chameleons, constantly changing their identity to fit their current situation. Depending upon what suits them best in a particular conversation or situation they can commonly be all or any of the following: a race, a religion, the "chosen" people or a persecuted race.

It is not Jewish features, religion or culture that deserves hatred; it is their treacherous actions under the clever disguise as "God's chosen people." I do not believe that every single living Jew is or was a direct part of the treachery we now face, but I do believe that they all have the potential, due to their parasitic nature to drain their host for wealth, and could be easily persuaded by other Jews, if their actions meant something beneficial for themselves. There was a time when I blew the Jew problem off as uneducated paranoid hate, probably like many readers. If all your authority figures and the media claim it to be lies and paranoia there is no need to research or question it, right? Wrong!

Early on in college I decided to research the Jewish influence in the media, because the media was causing the most harm. I was astounded at the overwhelming majority of lead positions that belong to Jews. Anyone can find this information through simple Internet research, and I encourage everyone to learn more about how their ideologies dominate the media.

And for the people out there who realize the overwhelming number of lead Jew's in the media and question their influence just remember, "You can only think about what you know. What you think about is the product of what you hear and see—what you read in the papers, see on TV, hear on the radio, learn in school, see in movies, etc. If somebody were to gain complete control of all the ways you gather your information, letting you hear and see only what they wanted, and keeping facts from you, they would control your mind, and thus control you."

Often skinhead looking young people with beliefs associated with White Power, are considered to be confused hermits, rebellious against their parents, etc. until later on possibly abandoning such a lifestyle and joining "normal society". I





believe your views were never rebellious towards your parents, as I read they are very supportive of your activities, and not a sign of personal mental nausea, but more of a reaction to reality which hits you in the face within surrounding society? Have you witnessed many of the disappointing "coat turners", who's political motives are nothing but youth rebellion and is it easy for you to see why people would have this type of stereotype of "problem youth"?

The beliefs associated with the white power movement have been purposely portrayed by the Jewish media as a young, rebellious, ignorant ideology fronted by redneck overweight ex-cons who never made it out of high school. The media even portray pro-white music as not only hateful but untalented, which is a lie. They do this because what upstanding intelligent white person would want to research or be a part of anything that most people consider ignorant, hateful and paranoid? They want to paint a picture that white people should not be proud of their heritage, but instead feel reprehensible guilt for being white.

I am pretty much a lone wolf here, without any person who directly identifies with my views. I formed my ideology through my own studies and experiences. But even with that in mind I still identify with the rebellious

teen attracted to the skinhead culture, because it was considered tough and pissed off both parents and authority figures. I had a friend in high school who saw the movie *Romper Stomper*, bought a pair of Doc Martens and taped the movie's soundtrack (which was in fact some lame studio musicians who made it strictly for the movie) through a VCR. He pretended to be a skinhead for a few months, even though he knew absolutely nothing about politics. He just wanted to be tough and rebellious, like all teens do. This phase didn't last long, as when I went to visit him in college the brainwashing of equality and multiculturalism had eaten him alive. He was high fiving his black roommates as they laughed at him behind his back — ultimately becoming a white disgrace.

Some of the artists within the noise and p.e. scene release extremely limited items, but you are not comfortable with that idea. Is it just for Brethren that too small editions would be worthless to do or also in general?

Limited items are not worthless; unless they are so limited it becomes an elitist statement. I see many labels, especially here in the US, purposely making an elitist statement by producing extremely small quantities of a release by bands that have a large following within the scene. Any musical release limited under 50 copies is laughably ridiculous. I mean who actually gets to hear these limited to 25 or so items anyway — the band and label's friends only? Items such as t-shirts, tour-only releases and releases with elaborate packaging deserve to be limited. Brethren would do a limited item if someone was willing to release it and make it worthwhile, but I put a lot of time, thought and energy into every track and to make it limited to 50 or even 100 copies is not worth the time for me. I agree that most power electronics acts do not sell a massive amount of albums, but I want Brethren to at least have the chance of being heard by many. By agreeing to release a 50-copy album would automatically eliminate the possibility.

Few of the old industrial magazines for example Industrial Culture handbook included lists of recommended reading/recommended records. Would you like to introduce something particularly important that you feel is closely

connected with Brethren that has provided inspiration for sound and/or content?

Here is a list of recommended reading...

The Turner Diaries and *Hunter* by William Pierce, both written under the pen name Andrew Macdonald, a nod to his Scottish heritage.

Which Way Western Man? by William G Simpson.

The International Jew: The World's Foremost Problem by Henry Sr. Ford

Gruesome Harvest: The Allies Postwar War Against the German People by Ralph Franklin Keeling

Siege and all other writings and interviews by James Mason.

They Dare to Speak Out: People and Institutions Confront Israel's Lobby by Paul Findley

Behind Communism by Frank L. Britton

White Power and all other writings and speeches by George Lincoln Rockwell.

Jewish History, Jewish Religion: The Weight of Three Thousand Years by Israel Shahak

The Culture of Critique: An Evolutionary Analysis of Jewish Involvement in Twentieth-Century Intellectual and Political Movements by Kevin MacDonald

All lyrics by Ian Stuart Donaldson.

Jewish Power: Inside the American Jewish Establishment by J. J. Goldberg

Lightning and the Sun by Savitri Devi

Race, Evolution, and Behavior: A Life History Perspective by J. Philippe Rushton

Contact: brethren14@aol.com OR brethren14@msn.com

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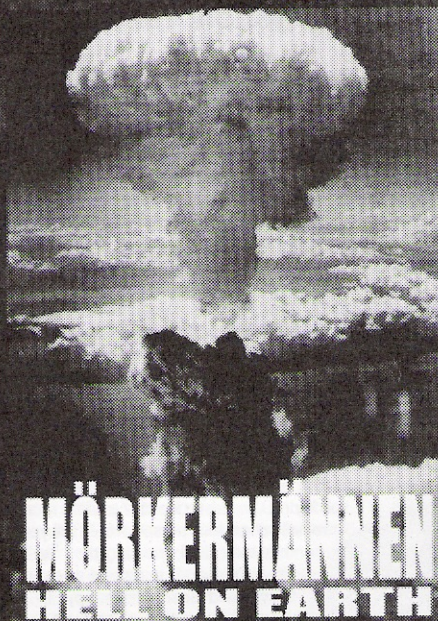
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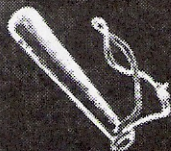


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When did you become familiar with noise and how did you see it at first? Has your view changed since then?

Back in the early 80's (ca. 83-84) I read a very descriptive review of an Einstürzende Neubauten show. I think that was when I first realised "noise music" exists (I was nine or ten years old). Later on I got into hardcore and noisecore, then I heard the Boredoms and loved them, after that I learnt a lot about harsh noise and Japanese noise, mostly through the excellent Mutiny fanzine. First I didn't realise how big the noise scene actually is, that there are noise groups and artists all over the world. I think the noise scene kind of exploded when using the internet became more common. Later on I've got to know more and more artists and different types of noise, and I've noticed that as in all scenes, there are idiots involved, really crappy artists releasing useless shit etc. (a surprisingly big amount of people who think they are doing "noise" but don't even know what noise is!) and that the roots of harsh noise actually go pretty far back in time. As you probably know, many Japanese noise artists were heavily influenced by progressive and krautrock /, the same applies to me. Somehow I see noise as a continuation of old progressive, psychedelic, experimental rock. Haare is my version of heavy, psychedelic, progressive rock. (BTW: most modern progressive rock is mostly crap and bands like Dream Theatre are not even prog in my opinion... just crap.) The noise artists who were the most inspirational to me in the first place (Hypokriten, Merzbö, Incapacitants, Bastard Noise etc.) have not changed.

When did you come up with the name Haare and what is the meaning of it for you?

I saw a nice b&w picture of a record cover with dancing hippies, a huge eye and the word HAARE on the inside bag of an old Klaus Wunderlich lp in 1998. I think, I realised it was the German version of the Hair musical (Haare = Hair in German). I liked the way the word looked, it has no meaning to non-German people and I was certain there wouldn't be some other artist using the same name (as it is pretty stupid...). It has no special meaning to me.

Haare is not a very productive project compared to many other projects. Do you enjoy creating noise just for the sake of creating the sound or do you need some motivation to create a different type of release. At least I could say Haare has not done much releases that would repeat exactly the same patterns, but always including something new. Do you have lots of material done that has never been officially published?

I don't like to do the exact same thing again and again. I've done "noise for noise's sake" in the past but usually want to have at least some kind of themes for my recordings. I also work on my stuff quite a lot and usually am not satisfied with first versions/mixes (for example; there are six different mixes of "Cosmic ritual"). There are some unpublished recordings and I think they shall remain unpublished...these recordings are very early works. The first recordings were on cd-r and I sent out less than ten copies so not many people have heard them, and I think that's a good thing, heh. I remember some noise artist giving the advice of never releasing your very first recordings, no matter how good they might sound to you at the moment. I agree with this 100%.

Jukka de Kaos Kontrol said in one online comment on Finnish industrial list that the good thing about your CD is that it works without bothering your brain with the theme itself. Like some albums where concept is main thing and music tends to be inferior or only works when combined with the visual/written material. Is this your aim, to keep themes as a "surface/additional material and not as the sole reason of the recording?"

I think the themes are more important to me than to the listener. If an album does not work without visual-written material, it's probably not very good...sound music should be the main thing and work by itself.

Often your work is based on guitar drones and noises. Is guitar an important part in your work, or just happened to be one that could be replaced with something else?

Guitar is important. I have used bass guitars too, but I'm a guitarist and you can get an amazing range of sounds from a guitar. It fits my needs perfectly. I borrowed an analogue synth from a friend and I might actually buy it form him, but I'll have to learn to use it properly before I'll use it on any recordings. To answer your question; guitar will remain the basis of my sounds, it could not be replaced.

With the use of guitar, a band could gain attention outside the actual noise scene (for example the type of things that Freak Animal is connected with) in drone/guitar improv/free experimental scenes. Is there some specific genre where you feel you should be connected or is it unnecessary to think where to "direct" your music/noise?

I don't feel I should be connected to anything, but the wider the audience the better, right? I think new Haare material could also appeal to fans of heavy drone / a SunnO))) or even to some psych improv/free experimental fans.

How do you usually create your material? The sound is very warm and quite lo-fi which makes one assume analogue recording, but you also process it digitally?

Believe it or not, I record one sound at a time with a normal stereo tape deck. I don't have a four track or anything. That brings the warm fuzzy lo-fi sound... The sounds are then collected together on a computer and I do all the editing and some processing with that.

Do you feel it is a matter of necessity or would you be using a computer also in the case there were other options? What is your reactions towards the growing popularity of lap-top noise/experimental? It's definitely easier with computers. Most laptop noise I've heard is crap. Even Herzöb's laptop material was very disappointing at first (still is when compared to his earlier analog works) but I think he's getting better with it all the time. There are some good laptop noise artist (Gerrit, for example) but most are uninspired "noise for noise's sake" oh this is so easy "kinda people. I really wonder who buys the stuff as no one seems to like laptop noise...!

Some of the artists/bands in noise/p.e. scene release extremely limited items. Also Haare is known (or unknown) for doing very small CD releases before - and also after - the debut CD which was not that big an edition either. Do you care about the amount of listeners your work has?

Well it is nice that the stuff gets around to as many "fans" as possible...the early cd-r's were limited due to me being lazy and poor...and sometimes I do limited releases just for the hell of it, they never seem to sell out anyway! BTW if there is someone reading this who is pissed off about missing the "Kristmass" cd-r, go download it at <http://music.download.com/haare>. I don't have a copy of that myself either!

Your debut CD was originally supposed to be a vinyl LP. I suppose it was little regrettable that format was switched to CD, but a first album in that way allows economically better option. What makes vinyl format appealing for you and why you are still doing CD's?

I simply love vinyl. I've been buying vinyl for 20 years and I think it's the best format for music. I'd love to release vinyl only, but it's a question of money. CD's are cheap and easy to do and mailing them costs a lot less than mailing lp's... "CD culture" is the "cassette culture" of today. All of these cd releases that I've received from abroad have been cd-r's...there will be a new one on foxglove (Digitalis industries) by the time this comes out. The "Cosmic ritual" cd-r on Pink skulls is not coming out through them. First they asked me to do a release and after about 14 months of delays they called it off. VERY unprofessional. Well, apparently that's what you get, trying to work with "free-folk" hippies! By the way, if anyone wants to release Haare on vinyl, contact me immediately!

It seems like the situation with live noise is getting better in Finland with small noise events are organized/planned in several cities. Do you think Haare will be doing live shows in the future and do you feel that your best place would be to play among other noise or possibly with other types of music (doom/sledge / obscure rock /...)?

It would be nice to play a show sometime, and preferably with an all-noise line-up. I don't think that will happen, though, because I wouldn't want to do a laptop show and to play a "real" show with guitar, bass, percussion, electronics etc. I'd need at least two likeminded assistant members. So I don't see that happening, at least not anytime soon.

Do you in general like live noise? Like I said, in Finland there has been a rising number of small shows that are somehow connected to noise. Does this rise enough interest to visit and see the bands? What are the best / most influential live shows you've seen? What would be the bands/artists that you'd want to witness live in Finland?

I do like seeing live noise, especially if it's not laptop noise. Best live shows I've seen...Faust at Tavastia is probably the greatest show I've ever witnessed. Keiji Haino was awesome, KK Null's gig at Kaapel was nice and intimate, Otonari Yoshihide was great and Acid mothers temple were great the first time they were in Finland. Circle is always great (or at least good), they're my favourite Finnish band at the moment. Herzöb was good in Avario, even though it was laptop stuff, at least I very interesting to watch him play solo/duo or read his email or whatever it was he was doing but the sound was great. I enjoyed Sunn O))) at Tuusula. too. So, there are many. I'd love to see Khanate (I was too lazy to go to the Stockholm gig), Hypokriten, Incapacitants, Daniel Heide and anything with Matthew Bower, preferably Skullflower. The live situation in Finland has definitely got better, looking forward to seeing Genocide organ, Isis & Jesu, T, G & S etc. later this spring.

You have your own small label. Next release should be a Finnish tribute to Haters CDr. How did you develop this idea and has Haters been a big influence for you/Haare?

I think The Haters are very pure and honest in what they do and that is always inspirational. Haters' noise has not inspired the Haare sounds as such; it's more about their attitude and "philosophy". The idea to do the tribute came out of nowhere. I really have no idea why I decided to do it!

How is the label work in other ways? Do you hope to make your noise releases grow into something bigger than CD's?

26 volts is far from a "real" label. I must admit I don't like cd-r's that much so vinyl or maybe even cassette releases might be an option. I will be releasing something in the future but have no real plans



Haare

at the moment... only time will tell. A tape cut machine would be nice

I recall you are a "professionally trained"

artists. Do you think education has changed your view on arts/noise in some ways?

Definitely, at least about art. The more you learn about something, the more it broadens your view. Right now I am totally disillusioned about art as a profession and often find myself questioning the meaning of so-called high art. There is a change going on in arts at the moment and I see the "underground" stuff breaking more and more into the "high culture" area. Time will tell if this is a good thing or not. Of course it would be great (at least financially) to be able to do noise as "high art", supported by cultural grants, maybe playing at art museums etc. but I doubt that will ever happen in Finland.

Some artists I know are very strong about feeling that society should be funding their job, meaning cultural grants sponsoring exhibitions, etc. Don't you think it is kind of elitist... or at the same time very leeching type of behaviour where 2nd rate art-school graduates assume that society should pay for their relaxed life and their unwillingness to do real work funded from other people's money who usually could not care less about the junk they create? For example myself, I believe art should have enough of own supporters (people watching gigs, people buying paintings, whatever) to fund operation, but at the same time... while system allows to be abused, then it will be so...

I do wish I could abuse that system but getting grants is not that easy. It's easier to stay unemployed and leech money from the social security system. Besides, the grants aren't big enough for living an elaborate luxurious life, a yearly grant is usually about 13 000 euros, which is not a huge yearly income.

(I mean, that's usually ALL the money you're going to get that year and you have to pay your rent, your rent for a studio, pay for all the arts materials, maybe buy tools, clothes, travel, eat etc.) It is better that arts are supported by the government, otherwise they would probably be sponsored by corporate businesses etc. I wouldn't want to do art that had a "Sponsored by Nokia"-tag somewhere.

In my opinion the cultural grant systems needs two main improvements:

a) A first time grant that would be given only once and to a person who has never received any grants. This would exclude all the old farts (If you've been watching the situation you know that the grants seem to always go to the same people) and give a chance to new artists.

b) Some kind of artistic accountability for people who get 5-10 year grants.

It's almost impossible to live off arts (just selling paintings etc.) in a country this small, most artists I know have jobs teaching etc. and if they get a grant they actually work very hard with it.

Besides, society taxpayers also support sports etc. I don't give a rats ass about ski jumping so I think maybe Janne Ahonen should get a real job too, heh.

You mentioned about underground stuff breaking into high culture. Do you draw any lines what is art and what is not? Currently there has been lawsuits and some quite big headlines because of "sticker artists" who spread small stickers around public places and consider it as art, while others consider it as destruction of public property and they're getting harsh penalties for it. There are lot of people who insist comics are an art-form, etc etc... One Finnish artist mentioned to me he has been "insulted" by calling his sound-art as "noise". It was more of a non-serious remark, but still meaning was accurate. Would you have need to defend Haare or your other activities to be "real art"?

I have my own limits to what I consider is art and what isn't and they're very flexible and seem to change day by day.

I don't consider Haare to be art. Haare is simply just something I like to do. I have had my artworks exhibited in museums so I guess that makes them "high art", then, heh... I know people who would disagree, though!

It would be wonderful to make a living doing noise and painting sculpting but I really don't think that's possible for me, maybe I'm too lazy.

I think "art-noise" is almost a scene on it's own nowadays; you see people like Herzöb and Lasse Marhaug playing at art galleries and arts festivals (Avario is not exactly underground, either...) and then there are other people playing small clubs, squats etc.

Oh and the whole persecution of these so called "sticker-artists" is totally ridiculous

Maybe it's not art but it's not really hurting anyone either, the city of Helsinki seems to be really into spending loads of money on fighting graffiti and things like this. Stupid.

In another interview you mentioned once being hippie, but getting over it and being ok now, heh... You still have quite strong dislike towards the supposed "cliches" of noise (or probably more power electronics) such as misogyny, violence, racism, and so on. Even if I consider these issues to be a very minimal or nearly non-existent part of noise these days, some people still see them as major thing. For example, seems like Freak Animal is the only label in Finland who really releases this type of stuff, and worldwide, noise (especially in wider sense) is very clean and nice. I don't remember the last time I saw Jap noise with bondage covers or UK power electronics with concentration camp pics. A lot of it seems to be gone and is only remembered due to the strong impact it made. Did you add the "Fuck Fascism" slogan in the CD specially designed to be released on Freak Animal, so not to be too connected with the nazi pedophile capitalist jerk who runs the label?

Well as I said in the DD interview, punk/hardcore bands have been using war & death images since the late 70's and the same applies to RE. and sex & violence. Some imagery sticks to a genre but liking or disliking it is a persons own business. It's just that especially with new artists it seems the first releases are just crappy noise packaged with the grossest porn image they could find on the internet. It's simply unimaginative and thus, to me, annoying. It's also funny that this "Haare doesn't like basic porn/death-imagery" has stuck with me all these years, because of my ONE comment on a discussion list... I don't like eating dirt either but no one's interrogating me about that!

All my releases have that "Destroy Fascism"-slogan. I try to consider (and judge) people as individuals, no matter what colour who they are. Judging a group of people as a whole is stupid and this goes with anti-racists too, back when I was more involved with the punk scene I saw people who could not stand some people in their own scene (even if they didn't really know them) yet would happily welcome a whole nation of people to live in their own country. I think this kind of view is perverted too. It seems Homo sapiens simply has problems tolerating his own species, one way or the other.

Fighting with Nazism, fascism in music is mostly just shock tactics, as fascism (and paedophilia) are the last taboos in western societies. Besides, who the hell would REALLY want to live in a totalitarian system? Most people who dream about that always seem to think THEY would be the leaders...no one seems to want to be part of the 4 Reich working class! And we have seen what happened in communist countries, it doesn't matter if it's national socialism or just socialism...left or right, it's all shit anyway. Read Orwell's "1984" or Huxley's "Brave new world". Any system that strives to suppress individual freedom is in my opinion worth fighting against.

I don't mind being connected to Freak Animal at all, the label is a legend in the noise scene. And I do remember you slagging off Streicher for being a nazi (in Freak Animal-zine #2 I think) and the first FA release I have (Human garbage 3) has crossed-out svastikas on it...so I don't consider you a nazi, maybe just a nihilist, heh! (I got disappointed with nihilism too so I don't know what I am anymore!) BTW I heard a story that someone accused you of being a nazi and this guy showed him the Haare cd and asked "If he were a nazi, do you think he would have released THIS?" Heh!

Few of the old industrial magazines and for example Industrial Culture handbook included lists of "recommended reading"/"recommended records". Would you like to introduce if there is something particularly important that you feel is closely connected with Haare when it comes to inspiration for both sound and content?

Recommended reading:

Brick-sized scriff epics.
The Tibetan book of the dead.
Philip K. Dick novels.
H.P. Lovecraft
Yamamoto Tsunetomo's Hagakure
M. Avogadro's Cry and Crake
Turn Of Your Mind by Gary Valentine Lachman
In general, things about reaching other states of consciousness one way or the other, LSD, Satanist hippies sniffing glue and doing human sacrifices, Zen Buddhism, 60's psychedelic music art etc. etc. I'm inspired by a lot of stuff...

Recommended listening:

Faust
Guru Guru (esp. "Ufo")
The Taj Mahal Travellers
Birchville cat motel
Black Sabbath (Orzy-era)
Bastard noise
Revynols - all drone stuff (I don't like their vocals...)
Fille qui mousses
Khanate
The New Blackadders
Boris
Nard
Abruptum
Sperm / Shit
White noise - An electric storm
Skullflower (and all other M. Bower-related groups)
etc. etc. etc.

Any last words?

Thanks for the interview. Hope you enjoy the Cosmic ritual cd-r enough to release it on vinyl.
Keep an eye out for future Haare releases: a cd-r on Foxglove and a split cd-r w/ Gelsonnia should be out by the time you read this. Next in line are splits w/ Bastard Noise and Culver and maybe a cassette ep on the US A/Venture whirwind...!

Love forever ;)

Contact: ilkka.veikka@vripi.net



I would like to thank Boyd Rice for this opportunity. Not only interesting, but very pleasurable as well. I apologize in advance for any misspellings of people's names or locations, as I was not familiar with some of the people and or places Boyd spoke about or quoted. Interview done in August 2003.

When did you begin producing music?

I think it was 1975. Actually at the time, I was studying photography and what I was doing was basically creating photographs of landscapes that did not exist. I had a one man show in San Diego showing my work and one gentleman, who was actually a friend of Dr. Seuss's, he and his wife could not figure out what the photos were about. The fact is that they were looking at something that didn't exist.

And is that what lead you to begin producing music?

Yeah. I had always been very disappointed by music. It was like every year people would be talking about some form of music and saying "this is going to be the next big thing". And I would check it out and it would be the same old stuff.

Do you still create other forms of art?

Yes. With anything I do, when the inspiration strikes me, that's when I do it.

When did you actually release your first record?

I think it was probably 1976.

And was there a large audience for it?

No. My initial record I made 86 copies of cause I thought "There aren't going to be 86 people in the world who are going to want to listen to this. And when I first went over to England in 1978, I sold a bunch of the copies and at that exact same time I met Daniel Miller, the president of MUTE records, who had just put out a single and it was just hugely successful and he was kind of saying "Well you know, I'm thinking of starting my own record label, and is it okay if I re-release your record?" And he did, and the next thing I knew he was signing Depeche Mode and people like that and it became the largest independent label in Europe.

Are you still in contact with Daniel Miller?

Yes, constantly. I'm still on that label however many years later.

Is there any message in particular that you are trying to convey in regards to your music?

I don't know. I think that the great work is to create the new man. In everything I have done there has been an element of that in the back of my mind.

What do you mean by that? Creating a new man?

Precisely what I am talking about. We're at this stage in human evolution where everything is going south and I really believe that a handful of individuals promoting a certain idea can plant the seeds for promoting the creation of a new man.

So, do you believe there's hope?

Uh, hope is a word I don't like to use, I mean, I have

fathomless optimism. I delve through the experiences of my own life that no matter what a degraded state humanity is in, it doesn't necessarily affect your life. When you're young and idealistic you want to change the world, then you get a little more mature and you realize that changing the world is a futile process yet you can change the conditions within your own life and that's the start. Today that's what's most important to an individual right? It's

like I don't care if humanity is on fire. It's like everything is great in my life and I'm a seed and things can grow from a seed.

Ok. But what if one of your goals or desires is to change the world and save humanity, yet all you're doing is taking care of yourself, how could you expect for that to actually come to pass?

Well, it's like Arthur Di Gobieneau said: That you can go into a society that's entirely destroyed and laying in rubble, and there's some massive (unintelligible) thrusting itself above the ruins. And that item is a repository, a vestige of all the nobility that was once in this destroyed culture. And I think there are a lot of people today, there are more and more people everyday who sort of represent that. They're living this in their own lives.

And in some small ways they are a beacon to others. I have heard from hundreds of people who said "The values you portray and represent are things that have been a great solace to me, because, you know, they aren't to be found in the day to day world."

Since we're on that subject, let me ask you this: Has your misanthropy grown, remained the same or decreased in the last, let's say, ten years?

Well, to me it's like breathing. It's a thing I don't have to consciously articulate because I'm aware of it and I take for granted that it's a kind of precondition of life, that most people I am going to have interaction with are going to be disappointing, they're not going to deliver the goods. Therefore, my life has changed in that I have become more of a recluse. I have less friends, I have less interactions with people. So, misanthropy is a huge concern of mine, which is something that I'm so aware of that it's become incorporated into my life where it's something that I don't have to think about. I am a very happy person ok? I am not angry or bitter or malcontent. I just understand that most human beings are not going to be terribly interesting, therefore I have very little interaction with them.

So, then would you say that your level of misanthropy is pretty much the same as it was when you were 30 years old?

No. I think that I had a lot more anger in me when I was

30. At a certain point I just realized "What do I have to be angry about?" It's like I've lead a charmed life, done everything I've set out to do and things are still going along swimmingly. Who do I have to be angry about? Anger is sort of a barometer of a person's inability to deal with the things that are set in front of them. Like if you can't deal with things you get angry.

Where did you grow up?

Southern California.

Did you like those places?

Yeah, I loved those places.

What caused you to move to Colorado?

Well, I had moved to San Francisco initially and I lived there for about 10 years and it got totally dysgenic and degenerate and you know I think the final straw that made me say "You know, maybe I should move out of this town" was when I came out of my apartment one morning at like 4:30 am and there were two guys with knives stabbing each other on my doorstep. I had to walk between them to get to my car, and I had stopped to listen to my phone messages and I came out of my apartment building and they were literally standing in a pool of blood, they were yelling at each other and they were stabbing each other.

You didn't freak out or run away?

Well, I had a gun. (laughs) So I assumed they wouldn't fuck with me. I got in the car and drove away and the next morning when I was coming home, the manager of the building was squirting water trying to wash away this pool of blood that had caked there and he asked me "Did you see anything unusual outside the building last night?" And I said "No".

Why did you say no?

Because it wasn't unusual. It's like the streets outside my building became like the cover of Apocalypse Culture (FeralHouse.com) or something. Like people with sores on their faces dying of A.I.D.S., People bending over in the gutter vomiting. You know it's like two guys stabbing each other to death was kind of like par for the course.

And that was what pretty much made you want to leave?

Well, it was pretty much a slow incremental thing where like I felt like I was living in the midst of an apocalypse. And when that happened I kind of thought "It might not be very healthy to live in this building anymore Cause

one of these days one of these guys with the knives is going to be stabbing me instead of some piece of street trash." If I lived somewhere else it might be much nicer and healthier.

And you've lived in Colorado for how long now?

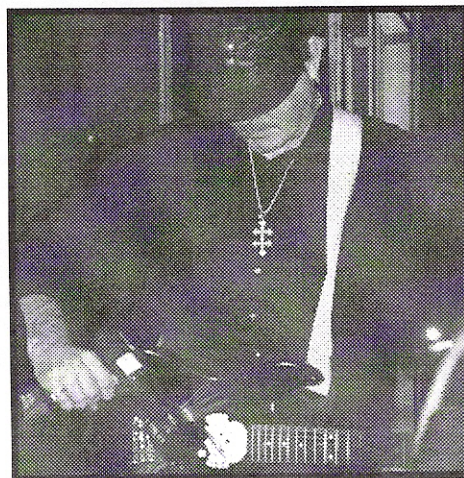
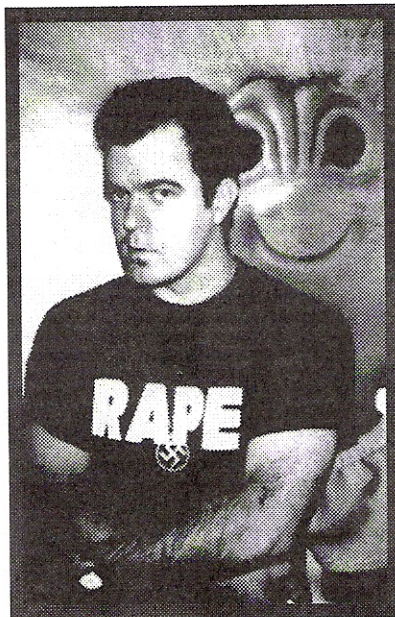
For 13 years.

And you like it?

Yeah. I love it. It's great.

Ok. Back to the music. I wanted to ask you - How did you become acquainted with Michael Moynihan and/or Douglas P.?

Let's see. Moynihan actually sent me an obscure ABBA single from when he was living in Belgium. He found this





thing that had a "B" side called Happy Hawaii. And we started corresponding and he moved back to his parent's house in Boston and I was sick of San Francisco and I was willing to move to Denver and he wanted to move some place away from Boston and we kind of decided "Hey, why don't we be room mates"? And we came here to Denver and lived together for about 5 or 6 years.

And did you live together that whole time?

Yeah. Initially. Then eventually I had a girlfriend who got pregnant and was going to move here to have the baby, and that's when he moved out.

Then he went to Oregon?

Yeah. I think he initially went to Portland and started working for Adam Parfrey of Feral House.

How did you meet Douglas P.?

I remember a lot of strange interactions with Doug. I went Australia once and he was supposed to pick me up at the airport and he wasn't there and I went to the phone booth to call his house and he was on the phone on the exact other side of the phone booth. I think the first time I met him was in Japan. We actually were supposed to play on the same bill with Nick Cave in London but when I went to London to do this I was deported from the country to Germany.

Why was that?

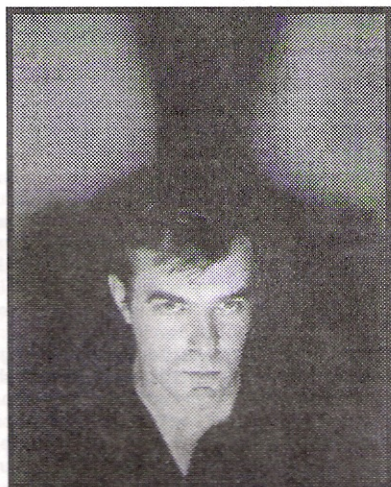
As absurd as it sounds, they thought I was going to move to England to pursue a career as a pop star.

And so they asked you to leave?

Yeah. Cause I didn't have a work permit and they called all these people, the National music press and all these places and whatever to see how legit I was and everybody wanted to give the best endorsement of me, so everybody said "Oh yeah, Boyd is this great musician, he's really popular, all these people like him, which was complete nonsense. (laughs). So these people said, you know we believe that you want to move to England and live here because you have a promising career as a pop star and I just laughed and said "No". Then I said "Do you seriously think that someone who is a citizen of The United States of America would want to come live in England"? It's like jumping on a sinking ship and rats are leaping off of this place, and they didn't like that at all. So it was like "Goodbye Mr. Rice, we're sending you to Germany".

And were you well received in Germany?

Yeah. I got in Germany and I had copies of NON pagan muzak and it was immediately listed in the top 10 of the alternative charts. Great records in Germany. But that



should have been my first meeting with Doug. At any rate I eventually met him because everywhere I went in Europe I was mistaken for being him because we dressed alike. We wore black shirts and ties, and I'd show up at these hotels and they'd say "Oh, you're back again". And I'd say, I've never been here before in my life". And they were like, "no, no, you were just here last week". And this happened so much that I eventually felt that there was some type of weird vibe between me and Doug, that we should probably know one another.

Have you kept any contact with either Michael Moynihan or Douglas P.?

I just talked to Doug yesterday for about 3 hours. I keep in closer contact with him. Moynihan, I'll see him if we do a concert in New York or something he'll show up. He'll come back to the hotel room and drink until late into the night, but I have essentially lost contact with him.

Do you think you'll produce any more music in the future?

Yeah, it's a certainty. I'm working on something now that's sort of an overview of what I've been doing for the past 30 years, and it's all the most minimalist, most ambient things that I've done since 1975.

So it's a compilation?

Yeah, sort of a compilation, but every album that I have had I've had like one or two things on there that are just minimalism, understated and subtle. I think that when you see all of these things, one after another, I kind of realize that I've been doing this for ages.

Do you consider yourself a musician?

Not really. I can't play any musical instruments, I can't read any notes or anything.

So then, how would you answer if someone were to ask you "What do you do"? Like how some people can say, "oh, I'm a nurse, or I'm a teacher", what would you say?

I'd say that I'm a person that has a good relationship with ideas. That I have enough ideas that I can go into a studio with absolutely nothing and come up with a complete album because I have the approach that people, artists like Max Ernst can create something out of nothing. At the end of the day I think I'm something like an alchemist. I can take something and turn it into something else. That's my talent. I have no other talent at all.

There's something I've been wanting to ask you for a while. What was the deal with The sheep's head and Gerald Ford's wife?

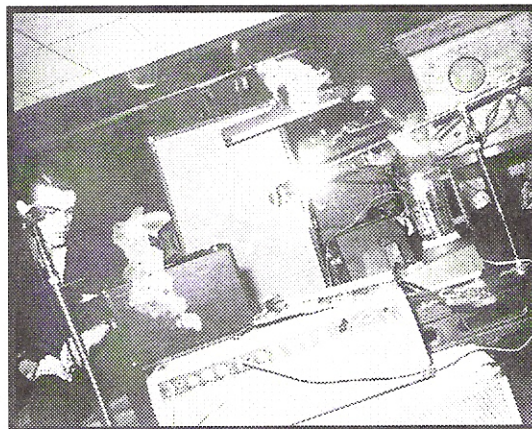
Well, when I was a teenager, I lived in this grove and there was this store we'd go to and in the meat section they'd always be selling these lamb's heads and they had eyes and they had tongues and I would always look at these things and wonder "What on earth does anybody do with these things"? "Who eats a sheep's head"? So when I heard that Ford was coming down to open up a campaign center, I thought "Oh, I've got to go down there and do something". And I had no idea what to do, then I thought "Oh, I'll do something with one of these sheep heads". So I made one of those sandwich boards,

the sandwich type sign you see people wear in the movies, and they'll say "The end is near" or whatever. I made something like that and I mounted this thing (sheep's head) on the front of it, and I went down to the campaign site and umm, it seemed like a good idea at the time. Something lead me to think that I should get

this thing to Betty Ford. I was thrown into handcuffs and whisked away and questioned for hours and hours.

How old were you?

I don't know, I think I was 17, 18? That was actually mentioned on the nightly news by Walter Kronkite. It was the lead story of the entire day. That a young man who was thought to be an escaped mental patient tried to attack Betty Ford



with a Skinned sheep's head.

On to more recent topics. In an interview with Bob Larson you mentioned that you had recently found out that you were a direct descendant of Jesus Christ. How has that influenced your life, if at all?

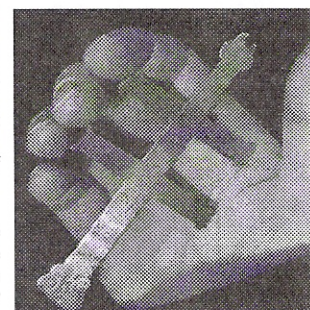
It's hard to say. It's certainly made me obsessed with that total period of history and I've been researching, I've been tracing this bloodline. The thing that I thought when I found out about this was that there are all these books like holy blood, holy grail that say all the bloodlines of Europe are in this line, you know, they all trace it from Christ forward, and I thought "Well if this blood line is significant, why is it significant". It's not just because it's Christ, cause Christ was obviously just a guy who was like Rasputin or Charles Manson, in that he knew how to manipulate archetypes. So it's not like you could say that this bloodline is important cause it comes from some guy who's supposed to be the son of God. So I began tracing the bloodline in the opposite direction. What I came up with is that it goes back to the earliest kings of Samaria which was the first high civilization on earth, and they were supposed to be somehow descended from the son of god. I've actually spent the last 2 years of my life writing a book about this. If all goes well it should be out in the spring of 2004.

Is this the book you are working on with Tracy Twyman?

Yes.

Could you briefly explain the meaning behind the Cross Of Lorraine?

Well, the Cross of Lorraine, originated as an ancient Sumarian symbol. It was assembled in their pictographic writing which just represented God and King and it later was a symbol said to be used on the shield of, and Lohengrin is a person who is associated with this region in between Germany and France. And it was German and



NON



he said "Here, you can have an American front patch." So, I had been a security guard and had one of these gray shirts that were identical to the shirts his guy's wore, and I sewed it on and told him that I essentially had an American Front shirt and he said "oh that's super cool because these people are coming down to interview us for this teenage fashion magazine for girls, would you like to be in a teenage fashion magazine for girls? (laughs) And I said "Of course, you don't even have to ask me that question."

Then he said "We need as many cool looking people as possible so put on a shirt and a tie and show up in Union Square. There's going to be 65 guys coming from all over the place." I show up, and it's raining and the only person there was Bob. It was like me and Bob, I'm not even a member of the organization but we're the only people who have the wherewithal to go out walking in the rain to meet these people. But yeah, you wouldn't believe how many girls I met who were 15 going to catholic school or something and it's like all the girls in the catholic school thought that me and Bob were just great. Like "it doesn't matter what these guys believe, they're obviously really cool."

Yeah. That's exactly how it was for me. My dad would come into my room and say "Giselle, you understand that these people don't represent what America really stands for right?" And I would say "Yeah dad, but they're really cool." And he would repeat "Yes, but this is not what America stands for. This is sick, this is weird people shit." I was obsessed with Bob Heick and I even taped the Geraldo show where he got his nose broken.

(Laughs) That's so wild because when I heard he was going on it I said "Bob, what you've got to do when Geraldo gets in your face just stand up and punch him in the fucking nose as hard as you can, I guarantee you that your face will be on the five o'clock news all over the entire country that night!" And it was like, I woke up that day with a phone call and I said "hello" and they said "Man, have you been watching the news?" "Geraldo got his nose broken!" So I feel like spiritually I put out the thought to have Geraldo's nose broken even if Bob didn't throw the chair.

Would you consider yourself a white supremacist?
I consider myself an elitist. I really don't have a lot of faith in most of the white race.

So, race isn't a factor as far as you're concerned?
On a certain level I think anyone who says that race doesn't matter at all is absolutely full of shit. I think that people who say that race is a fundamental thing, that they're equally full of shit. So I think that every group, every ethnicity, you can look at them and find a hierarchy within them. There are the 5 percent at the top of the hierarchy, who create all the ideas, and there are a lot of people in the middle who just follow the ideas and the people at the bottom go into the ideas. I think Oswald Mosley said that "The peaks of history are closer to one another than the valleys which separate them." Same goes for different groups of people. I think I have far more in common with a high dominance black person than I would with a room temperature I.Q. white person.

How do you perceive your fans?

I think the people who turn out to support me and Death in June and all of us are like the best people on earth. They're literate, they're well read they're intelligent and they know all the points of reference. Like if you run into a "normal" person on the street and start up a conversation about the Knights Templar, it's like they have no idea what you're talking about, yet someone at our concerts they can hold up their conversation.

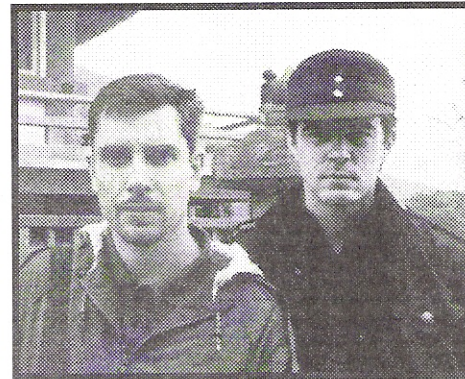
Do you have any tours planned?

Actually I just spoke to Doug (Douglas P.) for about three hours yesterday and he was saying that there was

interest in us going to West Palm beach, Austin and some place in South Carolina And maybe something in Chicago. We had initially a tour for Sweden and Finland and Russia at the end of the year and I had to cancel it because I am working on this book and I didn't want anything to distract me from it. Now it's looking like these things might show up at the end of November and by then it should be done. That should literally be done in a few days.

Do you get along well with Tracy Twyman?

I don't get along well with anyone. (laughs) I get along amazingly well with Doug and I find that working with most other people that I can really do everything myself



so there's another person who's bringing to the table what I'm bringing and it's usually more bothersome. It hasn't been easy.

How would you describe your personality?

You know, 5 years ago I would have said that I'm a sociopath and I probably still am a sociopath and a recluse. But, I feel that I'm very well adjusted, very civil to everybody. Everybody gets along great with me. I treat everybody amicably so I usually see people's best possible face. Even though these are people I might not want to invite into my house, if I run into them on the street or a store I'll open the door for them and treat them very friendly and as a consequence everybody treats me fairly.

Would you consider yourself more of an optimist than a pessimist?

Umm, I would say that I'm more of a cynic. I don't think I'm pessimistic. I don't think things are going to work out for the worst. I feel like whatever cards I'm dealt I can play them well. I feel that I can make the best of any situation.

What do you think of a book about you, Michael Moynihan and Doug? Do you think there would be an audience for it?

I think in terms of Doug there would be an audience for it. I just don't think that Moynihan is a person with many ideas of his own. Me and Doug were doing this stuff when Moynihan was still in kindergarten.

How old are you?

I am going to be 47.

And Doug is how old?

He's already 47.

Boyd Rice, where do you see yourself in 5 years?

I'm not sure. What I'm hoping to do is move more and more into writing and I just want to go to all these places that I've read about and see them in person. That's what I want to do. Go and see all these bizarre places.

That's what I want to do. Go to Machu Picchu,

minus the love peace hippy shit. Like some people say you can go there and lay down and feel the energy of the universe through the ground.

Maybe you can because when we went Rennes Le Chateau there was *something* there that just energized us and I would stay up and go to sleep at midnight, I'd sleep thoroughly and wake up in about 3 hours and feel totally rested and I would just wait for the sun to rise to start all over again.

What do you idealize as the ideal government?

Well, I'm really probably a Plato's Republic man. I would like it to where your rights were based upon what you do. So, people who were really ambitious and efficient would have plenty of rights and people who were lazy would have less rights. I think that people's rights should be a reflection of what they bring.

What's the most interesting book you've read in the last year?

That's kind of difficult to say because sometimes I read a book a day. I literally have book shelves in every room of my house. I read a book called Plato and Hermes and that was very good.

If you were to go back to school, what would you study?

I would love to learn Latin. I have learned a little of it and I would really like to delve into that. It's very difficult to try to learn it on your own. I feel like I entered school when I dropped out of school. I feel that I learned more during the few years after I dropped out then the entire time I was in School.

Well Boyd, it really was a pleasure to speak with you, finally, after 15 years.

So now you're 30? That's the weird thing about doing things for such a long time, that there are people who are adults now who were into it when they were kids and some of these adults are like motion picture producers and things.

It's like when I said that the whole genre of people that are associated with you in one way or another, just seemed to disappear within a period of like 3 years. I accepted the fact that people get older and people change and move on, but inside I was like "where'd they go, and why didn't they take me?"

It's a damn shame. I'll get so much of a thrill when Doug's doing a show and I'll come out on stage and introduce one of the songs and it's like they picture us together, they picture us having some camaraderie, being friends, being part of this whole thing. There were so many people who used to be part of that whole thing. They have just become pussies or whatever and wanting to distance themselves from it. Like "No, I don't want to be seen in the shadow of these people, I want to be my own person."

Great, go be your own person. Hopefully someone will care. There are so many people that we loved and we supported and helped give them a place in the public conscious the they get to a certain point and they want to distance themselves for whatever reason and it's so stupid. What people are interested in is this shared thing that we're all a part of. Then you want to go off on your own and say, "I'm my own person" it diminishes the thing somehow. It's sad. People are weird.

Do you ever feel like you think too much?

I think I thought too much when I was younger. I think you once you grow older you enter a "don't think" phase. I feel like your instincts will tell you everything you need to know.

www.boydrice.com

NON

What inspired you to start doing noise and create Fire in the Head? When was this?

The track "Reality Asylum" by Crass is probably what first got me interested in noise. To this day it's one of my favorite songs. I've always had an interest in early industrial/noise music. In the eighties I worked at few record stores in New York and traveled to Europe often and was always picking up records/tapes/discs by bands like Coil, Throbbing Gristle, NON, Ramlah, Skullflower, Missing Foundation, etc. I never really had a serious interest in creating noise until last winter when my friend John (Slogun) invited me to tag along on his Japan tour. After seeing some amazing bands and meeting some great people on that tour I decided to work on a project of my own. I used to experiment with tape loops and analogue synths about ten years ago. I've recently found the tapes from those sessions which will be reworked and used on an upcoming side project called Sky Burial.

Judging by the amount of FITH releases in a rather short period of time, you seem to be very prolific. How do you approach new recordings and how much do you usually work on new material before regarding it as being finished? How spontaneous are your recording sessions?

I've always needed a cathartic outlet, a means to vent. Sometimes it's painting. Sometimes it's writing. Sometimes it's noise. I live in a small resort town which essentially shuts down in the winter leaving me months to work on various projects. I often I get so absorbed in the recording process that twelve to sixteen hours pass without me even realizing it. When I record it's more out of "need" than anything else which adds a definite element of spontaneity to the recording. There's a lot of "letting go" involved, letting whatever happens happen without forcing things in a certain direction. Like with any of my projects, I never consider a completed work "written in stone". They're always in a "liquid" state, ready to be added to or cannibalized for another piece. My earlier work was all recorded on a four track in real time (no overdubs or added effects) with a live mixdown. If I was lucky, it would all fall into place. A lot of the material that was scrapped during those sessions has resurfaced on my newer recordings after being reworked on the computer. Whereas my older material was primarily analogue "wall-of-noise", my newer tracks are more dark/harsh/drone with a heavier focus on computer enhancement.

What do you see as the advantages/disadvantages of working with computers? Do you still work with analogue sources as a foundation for the sound or is it purely computers now?

I still use primarily analogue source material when putting tracks together. I prefer using my own sounds as a base and shy away from using samples unless I find something that really works effectively. Knowing that as soon as I began using editing programs it would become obsessive is why I initially resisted working with them. Using a computer for composing/editing/effects obviously opens endless sonic possibilities and being that F/I/T/H is only a year old, it's been an essential tool in developing my sound. I've been able to cannibalize and re-use material that had previously been scrapped.

A lot of the lyrics included in e.g. the "Forgive with Flame" cover seem somehow more personal than with your average noise/power electronics artists. Am I correct? Could you maybe elaborate some of the themes in your lyrics?

For the most part the lyrics are of a very personal nature. I don't feel the need to cater to a to any specific genre of listener. My interests are wide and varied and therefore so is my subject matter. The lyrics deal with the blurred lines between obsession, need and lust and the inability to control those emotions. They deal with the struggle to reconcile the extremes of our inherent dual nature. They deal with the delusions of an unquiet mind. They deal with vengeance, solitude, ignorance, lies, truths, mortality and submission.

Do you attempt to focus each release on some specific theme or do you rather focus on individual tracks and their content?

The focus of each release is on the individual tracks. There are no specific themes which dictate the content of a release either musically or lyrically nor do although sometimes a track title will dominate the overall mood of a group of recordings and I'll use it as an album title. Each recording ends up documenting the "headspace" I happened to be in at that specific point in time.

On your website there's a quote from W.B. Yeats' "The Song of Wandering Aengus". Is that where the Fire in the Head name came from? Do you generally draw inspiration from poetry or literature for your personal works?

Fire In The Head is a reference to a line in that poem which I've always interpreted as being an inexplicable and uncontrollable drive or instinct. It's the catalyst to most of the projects I undertake. The inspiration for most of my work comes from



shutting myself off from human contact (walking through the woods, staring at the sea). It's at those times when you realize that "silence" isn't so silent. Fire In The Head is the unbearable noise in your skull when there is no other audible sound. It's the sound of everything and nothing. Solace through psychosis. Many of my lyrics and song titles are drawn from writing I've done in the past whereas others were written spontaneously while recording. Most of my newer work is without vocals. Sometimes it's best to let the music and titles speak for themselves. I personally prefer music without discernable lyrics as it doesn't require the brain to focus on a specific point and let's you "paint your own picture" without the scene being dictated to you.

You said you shut yourself off from human contact and surround yourself with nature whereas I think a lot of power electronics etc. artists draw inspiration from urban life and especially the darker side of it. Does this inspire you at all?

Yeah. It inspires me to get the hell away from people! Just watching the news is enough to make any relatively well-adjusted person a misanthrope. Misanthropy has been the inspiration for some of the greatest art/literature/music ever created and has definitely added fuel to my fire. Although the weight of the human blight may weigh heavy on one's shoulders no matter where they are, I'm not a masochist nor do I feel the need to martyr myself so I've chosen to distance myself

from urban environments and live in/visit places with low population densities in an attempt to lessen the effects. I really don't like cities for extended periods of time. I need space. Sit back and watch the world burn while while I warm my hands by the flames. I'm more interested in the inexplicable/uncontrollable darker side of things on a personal level than I am with society's effect on people's obsessions, compulsions and depravities.

You have apparently done some live performances, both on your own and in collaboration with others? How has the response been and what does a Fire in the Head live performance consist of? Do you work with pre-recorded background tapes or are you doing the noise live? Any background videos etc.?

F/I/T/H will have its live debut in Japan this spring. I'll be bringing minimal equipment (a couple effects and source disc) but am lucky enough to friends backing me up with throughout the tour as I concentrate on vocals. Previous to this the only live work I've done is a couple guest appearances with Slogun, some live vocals with Doog in Kyoto and as the singer of a hardcore band.

How much are you in contact with other noise artists from the U.S.? There seems to be a fairly good amount of smaller shows etc., so how much is there collaboration etc. between U.S. artists?

I met quite a few U.S. noise artists overseas and at shows here who I'm in contact with. My Japan tour this spring will be with Geronimo (Bill Nelson of Bastard Noise/Unicorn) who I met on tour in Japan in 2003. Being that the scene is so small, there is quite a bit of collaboration both live and with split releases. I tend to see a lot more collaborations between U.S. artists and

overseas artists though.

What do you feel is the best aspect of doing collaborations with other artists?

Collaborating gives me new perspective on my own work. I'm always interested in hearing how other people use and interpret the source material I've given them. Since there's usually just a single person behind most noise projects, it's great to hear the end result of a combined input.

Do you consider yourself a political person? The anti-USA movement has been going strong for a couple of years now and a lot of the European power electronics bands have made strong statements against USA and the Bush regime. What is your view about this as a U.S. citizen?

Having grown up listening to almost exclusively punk definitely had an impact on my politics, or disdain for politics for that matter. The U.S. is writing itself a very dark chapter in history. The ignorance and arrogance of this country dumbfounds and disgusts me. This is supposedly a country founded on freedom of thought and choice who now decides to impose it will on those who don't think and act the same way. Unfortunately with the regime currently in power in the U.S., religion (specifically christianity) has begun to permeate the political rhetoric to a frightening degree further proving how ignorant and delusional the leaders of this nation are. I've been travelling (backpacking) around the world for a few months of every year for nearly two decades and now it's becoming more difficult to be an American citizen overseas. Because of this I take personal offence to current U.S. political policies.

What about the media/entertainment industry taking over the politics? How do you feel about Arnold Schwarzenegger being the governor etc.? Looking at the situation from the North European perspective it seems really ridiculous, even though it's not uncommon here either that cheap celebrities get into politics etc.

Both the media and the government are masters at using fear to captivate their audience. The government in the U.S. has used fear of terrorism as a scare tactic. If people think they are under threat then they will look to the government for protection. That's how the latest presidential election was won. The media often plays into this making a bad situation worse. They no longer reports news, they make news by taking insignificant or isolated events and sensationalizing them to cater to their vapid and voyeuristic patrons. The fact that celebrities are getting into public office perhaps shows how tired people are of bullshit politicians. They would rather have a celebrity, someone they think they "know", as a leader no matter how much of a joke they are. Maybe it shows that people are so stupid that they would just vote for anyone.

You obviously travel a lot. Has this changed or cleared your perspective on U.S.A. and if so, how?

My views on U.S. politics/society were already in place when I began going abroad. Traveling just reinforced those views. Spending time overseas, especially in third world countries, is a humbling experience. It gives you a definite appreciation for things we have access to in the west (information, amenities, etc.) but with that also comes the realization of how gluttonous the west is and how lazy, fat, apathetic and ignorant most Americans are.

You are working on a side project with Kohei of Guilty Connector called Kannon Fuse. How did that come about and how will that project differ from the stuff you're doing with your respective projects?

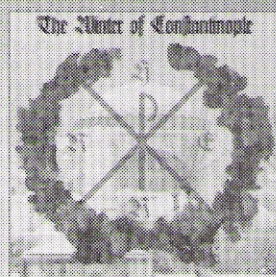
Kohei and I met in Tokyo last year and have been in e-mail contact since. I was blown away by his live performance. F/I/T/H will be playing a few shows with Guilty Connector in March and Kannon Fuse will also be playing a show. The first ever F/I/T/H release was a split cdr on Kohei's Utsu tapes label with one of his many side projects. The Kannon Fuse material will be a blend of early F/I/T/H harsh analogue noise and Kohei's Shibaki electronics. Dark and harsh. The project name is a reference to Kannon, the Japanese name for Avalokitesvara (the buddha of compassion) and Fuse, being self-explanatory. Therefore, Kannon Fuse could be interpreted as the use of compassion or peaceful means to incite violence.

I think that's pretty much it for the interview, so if you have any further thoughts or stuff you'd like to advertise, be my guest!

The only other thing you could mention is that I've got 6+ releases coming out by this summer ranging from harsh noise to dark ambient/drone. Obviously updates will be posted on my site.

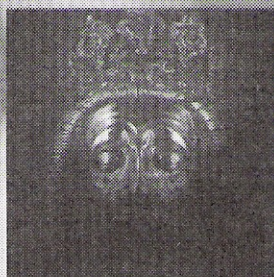
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New Cold Spring Titles



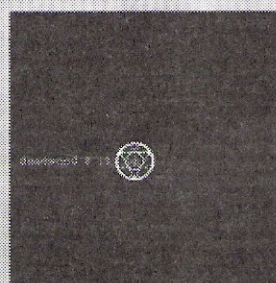
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CD (CSR56CD)

Steeped in tragedy, this musical odyssey recreates the 1453 Byzantine siege beside the waters of the Bosphorus. A cocktail of atmospheric keyboards and pounding drums frolic alongside militaristic anthems about European imperialism, Turkish hordes and defiant optimism. The diverse lyrical styles and instrumentation on this release make it one of the most captivating albums of the last few years.



KRIEGSFALL-U 'Kriegsfall-U'
CD (CSR54CD)

Sacral post-industrial from Hungary with heroic, esoteric and philosophical influences. In the Blood of Heroes of Love and Fear. Purity and Justice against the Wane and Impurity. Musically, you may compare KRIEGSFALL-U with Turbans Sturmwerk, Wappenbund, Les Joyeux De La Princesse, early Das Bluthersch. The CD comes in a nice digipack, with an A/3 full-colour poster. All lyrics translated into English. Fresh blood in the scene.



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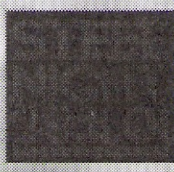
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VARIOUS ARTISTS
'Steel Night'
Boxed set of 4 CDs with:
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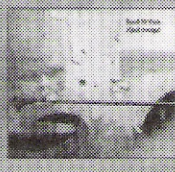
CD (CSR38CD)

LAIBACH
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Official release of the semi-official, legendary 1985 release. LAIBACH at their most powerful - orchestral and anthemic! Digitally remastered.



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STREICHER
'War Without End'
Industrial underground legend from Australia. Total / power noise with covert military recordings, military equipment etc. Digitally remastered.



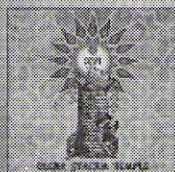
CD (CSR43CD)

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Cinematic dark soundtracks of the highest calibre - intense passages and bleak anthems in a constant flux. Dark ambient and neo-classical.



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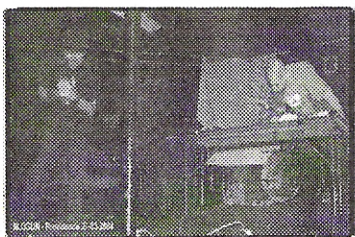
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Most of the people at the show liked what they saw, although couldn't hear the lyrics or such. For my surprise it turned out to be big offense for group of people who discussed this for several pages on internet messageboards. Some even shared their thoughts of being intending to attack on stage and cause some harm, or destroy the record selling tables as protest for this. Maybe if such interaction would have taken place, it would have created much more massive discussion about the result what might have happened...

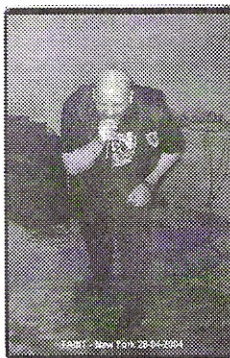


I was taking a breath and calming down after the show and didn't have time to check out whole set of White Mice. They played some kind of "noise-rock". Quite stupid label to use here, but I can't really think of anything else. Simple bass riffs, spastic repetitive drum work, guitar noise and synth/efx noise. They were dressed, and had all kind of funny things going on. Many of the audience members were also wearing mice masks. For 3 songs it was entertaining, but not really my cup of tea.

Bloodyminded jumped on stage, and performed even wilder gig. Their tall gothic looking member (or session member) had his whole own thing going on. Jumping around, going to top of PA system (which was high), hanging from the roof, diving into large garbage can, etc. Some people didn't seem to get into it, since it wasn't that much connected with the songs, but I think it was good to have action of stage. Even this kind. Mark was screaming his lungs out, performing Bloodyminded, Intrinsic Action, Final Solution tracks among couple other covers. Less technical problems this time and it was intense and wild.

Last one of the night was Uneathly Trance. They started with the slowest and heaviest, intro kind of song. Extremely dark and punishing doom-sludge whatever. It was slow enough to lose the sense of riff, but the band clearly knew what chord will be ripped out of their instruments next. Drummer seemed like in mission to demolish his drumkit. After long slow song, they speeded up a bit for couple more tracks. Guitar played started to have some problems with his pedals, and abruptly playing stopped and turned in feedback and pedal noise. Then the night was over. Many different kind of bands was playing but it worked well. Organizer expected more audience, but it was fine.

March 28, 2004, Boston, MA
The Midway Cafe
GRUNT, SLOGUN,
TAINT, CONTROL,
KARLHEINZ,
SICKNESS,
PRURIENT,
BLOODYMINDED,
IMMACULATE:
GROTESQUE



Boston show was 21+ bar located a bit far from central (I guess??) and it was sunday. So probably 50 people was in. Room was very small, and hardly any space to set up table to sell stuff. In fact, I sold most of my records in NYC. Couple in Providence and only 2 in Boston. All Degenerate and Erotic Perversion magazines was sold in NYC.

Prurient started the show after setting up huge pile of speakers to edge of stage. He stood on the floor, holding two microphones, couple of effect pedals and manipulating loud feedback generated by his gear. Physical action and screaming in compact length, until he ran out of the door leaving audience to clap their hands.

It took a while to for Control to set up his gear, and when noise started, you could hear all wasn't like it was supposed to be. Sound was much more distorted than previous shows, and it wasn't how it should be. Thomas made decision to play just one track, like 5 minutes and stop after that. Well, I had experienced 2 Control shows on previous days, so it wasn't end of the world, but naturally could have been nice to see longer set.

Sickness had also large table full of pedals, and he blasted straight harsh noise. It must have been so far best pedal noise performance what I have seen. Sound was loud, noise was good, and he kept it brutal yet interesting for whole set.

Slogun performed mostly on floor. Loud static noise on the back and 3 guys shouting and screaming to their mics. Sound was very distorted and vocals had delay effects. It was probably closest to atmosphere of early Slogun tapes? Their live performances don't last very long, but at least it doesn't get boring. Maybe someday would see longer gig with more different kind of songs? It was another good live assault, though.

Stage was obviously too small for Bloodyminded. 4 persons packed tightly next to each other, not really able to do much. Mark was on edge of stage, sometimes on the floor, screaming non-stop for the 3rd day. I was already thinking my voice can't take another 25 minutes live performance, but his voice seemed to just get better and more distorted in good way. Speakers seemed to be at maximum levels, making whole sound highly distorted and damaged, which made Bloodyminded to sound even a bit more noisier than before.

While I was setting up stuff on table, I accidentally erased all the content of my MD, so I had to play without any spoken word samples I had prepared for the show. Basically it was all loops, feedback, metal junk and vocals. Some of the stuff was similar to Providence show, but mostly very freely improvised and slightly based on original idea.

Taint came after me, and he made decision what surprised pretty much all in audience. Keith just went on stage and pushed play from MD and for c. 15 minutes, everybody was listening document of child porn victim, her own memories and introductions by narrator. When sample was over, he turned all equipment off and left the stage. I personally thought that was very good, considering the content of the material what was heard. I guess some were disappointed for not hearing any noise.

Immaculate:Grotesque had digital synth that modelled analogue sounds. Probably some distortion pedals due managing to create brutal and thick wall of harsh noise. Jeff seemed to be really into making the sound, moving along the subtle rhythms of noise. Set was short and he performed it all back towards audience.

Last was local artist, Karlheinz. At first he looked kind of nervous to be on stage, but after while moving there and turning knobs and making brutal electronic noise, he jumped into audience and mess started. All his equipment collapsed to stage, and sound ended into physical addition. It was great, although everything happened fast. He asked if we want more, and sure! Karlheinz tried to put his equipment back together, managed to get couple of sounds out of it, but then called quits due failing to get his stuff function properly.

Night was over and so was the actual tour. I was still going to stay until wednesday when my flight back from NYC to Helsinki was booked.

On monday we went to see city, on tuesday was trip to headquarters of RRRrecords. I bought lots and lots of records, including the Merzbox among several others. It was unfortunate that Emil Beaulieu could not play in any of the shows, but maybe I'll see him again some other time.

Besides this of course happened many other things, but I attempted to keep report as music centered as possible. Many people I knew before were at shows, and I won't even start listing names here. It was good to meet many of old (and new) contact face to face.

Biggest thanks goes to Peter (Force of Nature) for setting up this whole thing and Providence venue, paying the tickets and all the hospitality. Brian (Viodre) and Kyle Lapidus (Ignivomous) for setting up New York and Karlheinz for setting up the Boston event.

snip-snip

Snip-Snip is very new label, but has been productive with lots and lots of CDr's. Is it predominantly CDr label, today's answer to "tape labels" or will you aim to release "real" records?

-It is and will be a predominately CDr label with maybe a cassette release here and there. I totally equate snip-snip with the old tape labels. I believe CDr's are today's tapes-new medium but I want the same underground aesthetic. I have no plans to release any vinyl or CD's in the future as I am operating on a very slim budget and doing CDr's mean a low overhead and low initial investment on a release so I can keep snip-snip going and keep cranking them out.

Snip Snip seem to be mostly harsh noise label. Your releases include mostly small artists who often are known only to those who follow tape / CDr scene. Do you have interest in "bigger" names or enough labels doing records for them already?

-Well I have put out a bunch of harsh stuff but also have released darker material...I like both. I think I have just sent you the harsher releases [but can send you the dark ones if you would be interested in listening to them] To answer the second part: well "bigger" name acts tend to want a pro CD release with extensive distribution and wide exposure which is understandable. I feel lucky having some bigger names on the scene like Cordell and Andy O' having released things through me but it is most more unknown/smaller acts that I have come across/meet who impressed me and I believe they deserve to be heard so snip-snip does a releases and I try to get it out there and hopefully they will become more known and get on bigger and better labels or at least get their name out there. I don't feel the need to release yet another thing by whoever's big on the scene for financial reasons. I consider most of the people on my label friends or have engaged in some kind of dialog with them so I feel that I know them: releasing something by them is out of consideration to them as an artist.

All your CDr's are in slim cases covers with rather amateurish covers, often not even right size for the case. Will this remain as standard of Snip Snip and is it approach you are wanting to have? Is it answer to today's glossy and commercial looks of many noise records?

-The way they are will remain the standard. The covers are produced by me at Kinko's for cheap to keep costs down and the half-size case is also less expensive, uses less inserts, and is cheaper to ship. I like the look anyway...it goes along with my answer to the first question. I also don't have any software (and would learn how to use it effectively) to produce fancy covers or a nice printer to make color covers. I can print off a ton at once very rapidly and do variant images for the b/w picture with no added cost or hassle if I want (and have done this on several releases). I do try to make them look decent with a solid cover image and the the color wrap-around. This also gives a unified look which I like. They don't always fit I know.... cutting them and folding them by hand brings errors on my part- especially when cranking out the initial batch. I don't think of it as a reaction to all the fancy covers but I don't believe a fancy cover is necessary. Look at older releases and they have strong simple cover ideas and they look good so why should things change just because of Photoshop?

I have never seen Snip Snip

stuff distributed anywhere in europe and not very much in US either. Do you spread them directly to customers or willing to find distributors? Are you at all concerned of how many copies is sold if it just reaches the right targets? Many of the amazing noise tapes in past was sold only few dozen copies as well.

-Mainly just through me. I do have some distro but it is very small. I don't do distro sales on my end so when I do a trade with another label or person it's for things I want and I give duplicates to my friends and the artists on snip-snip. I wouldn't mind selling more copies you know but they get out there so as long as it reaches the people who would be interested in hearing what I have to offer, it's cool.

Your prices (\$4 us, \$6 world) are rather decent for full length CDr's. How do you feel about CDr's being sold for 12-15\$, while manufacturing costs are actually cheaper than for doing tape release?

-I think \$4 is fair for a CDr release using a photocopied cover. As I answered in the first question, I think of CDr's as equal to tapes so I think they should be priced accordingly and I do try to keep costs down as I said previously. If I had color cover and a label on the CDr, then I would charge more to help cover the costs of those things. I personally think charging \$12+ for a CDr release is pretty steep unless it is in elaborate packaging. It's one thing to try to recoup all the costs inherent in releasing something but after a certain amount it gets shifty and the initial investment for a CDr release is not much \$. Like you said, they cost less than tapes. And the label is more of a fun thing to do than a business enterprise for me.

You are also recording your own materials. Tell us about them?

-I am person behind/responsible for luasa raelon. It has been quite a busy year for me. Recent releases out on Brise-Cul, Chondritic Sound, Immanence Records, and snip-snip: there should also be a CS-box set out on Cipher Productions and a CDr on I.N.K. soon plus I am a few comps and a few older works out there on Smell The Stench, Doctrine Insectus, Authorized Version, and hmw. I am now recording material for a CD on doctsect.

Often those artists who form label do it mainly to publish their own works. Snip Snip has been doing more of other works. Will you do more of your own in future?

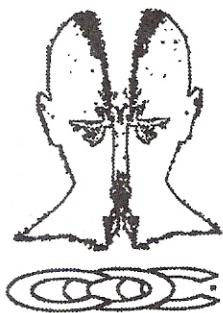
-I don't plan on doing any more luasa raelon releases on snip-snip in the future. I have some deals in the works with other labels. I will keep putting out releases by people whose material I like. When I started the label, I didn't want it to be just my work. I wanted to release material by other people out there....I feel it makes the label more "real". There is no need to have a label if all you are doing is releasing your own things. Why have a label for that? [I hope this is making sense]. And there are many great artists out there who should be heard.

Future plans?

-Keep releasing good stuff for cheap on snip-snip and keep luasa raelon going strong and if I get the know-how and patience: a better website.

<http://www.iheartnoise.com/snipsnip/>

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Could Co.Caspar reveal something about himself as a person rather than as a musician, such as: -how old he is? -has he ever been a father? -what does he do & has he done besides his creative activities? -is he generally said to be an opened, "nice" person, or rather a cold asocial?

Sex: male, height: 180cm, weight: 80kg, eyes: blue, bald head, age 69, hetero, father of two adult sons, passed

profession: teacher for social handicapped children, current profession DATOIST (living 'today'), writer, performer, tone-hacker, (mostly) soloist, workshoper, farmer, lumberman, Nordic mountain climber -- but not an artist. He is taciturn, lives secluded, talks, weeps and laughs about hypothetical ideas and the multifarious happenings in this lunatic asylum. He lives on the borderline to his postgeneration, is a parasocial urban creature. His God is the universe, his Bible the evolution.

For how long has he been active in sonic creation? What have been the main phases of his musical path, discovery, evolution, maturation? Could he determine "periods", in case he'd use such a word to identify portions of passing times, in his career?

A short answer could be: since 1980.

How is to understand, to define the term 'sonic creation'? Is that a question of composing by notes, of spontaneous or conceptual performance, of using traditional instruments and the way to use these, or of so called 'sounding bodies', or...etc.pp. He can't play a 'normal' instrument nor read notes. However, he likes to produce sound. Each object in motion or in use is connected to sound. He takes his basic sounds from the reality, mechanical, urban or elementary tones. The first period of his public activities through the early 80's he did artistic, bodily performances to support the acting in combination with sounding material like hoses, walls, empty rooms, iron material, industrial surroundings, and artefacts. In addition to this, later on he developed, constructed industrial soundtools, means iron instruments, rotating machines and other dis-sounding material. By the time accrued a bunch of such instruments, so he arranged on stage instrumental light sound installations. During the early 90's, he had to do with shootings for several movies and played as a theatre-actor. That was very inspiring for his soundperformance and installations. Further and further the sound-performances were widened by the actual modern effect-devices, as well to day. So, the passing times include different experiences and therefore the musical evolution, maturation, presentations.

Are there any artists, might it be outside the fields of sound, that he could say have had an impact or influence on his approach of creation, or simply whose work he enjoys, or maybe that he enjoyed encountering personally?

Hard to tell about. There were & are several artists, groups impressing him, maybe influenced him, but mostly people from other humane arts, e.g. Aristoteles, SBeckett, LVBeethoven, SGBuddha, SDali, Echnaton, AInstein, MErnst, DGalas, HRGiger, JWGoethe, SWHawkin, Heidegger, JMHull, EKant, KMarx, Nostradamus, GPPalestrina, EPound, Zeus, and last but not least friends, science fiction movies, the elementary nature, the urban life.

He has been closely in touch with the thing of "industrial sound" since late 70's/early 80's. Has he through the years seen some sort of a collective spirit emerging from the evolution of it all? As for today, would he still feel like being part of a "scene" despite the multiplication of networks? Are there any aspects of it that could annoy, bore, amuse him? The roleplays, the superficiality?

Due to his special circumstance with regard to his art, lifestyle and age cohort, he never was part of any gang, peer group, particularly on the art field. Therefore he merely can answer quasi as a visitor, a tangential observer. As today so in the 70's/early 80's the sonic art scene was spited in many styles of performing, his artistic way, development passed through many changes of the sonic world. That old time the collective spirit

was affected by the culmination of the Cold War, the risk of an atomic war and the vehement protest against the politics and the bourgeois culture. It was the time of the squatters, political riots, upcoming drug consuming, Vietnam War, etc. On the sonic field the protest was expressed by rock, punk and so-called atonal music. Just the atonal music includes a collective feeling: back to the roots, to smash the traditional mendacious stereotyped ideas of music. That joined all honest artists that time. And today? The industrial sound is the sequel of this process in the 80's. Comparatively is today no political protest in the art and finds its equivalent in the personal need for individuality and the consuming superficiality, to use the offers, possibilities to live in peace and to experience extensively ones personal interests. And that is ok. Each artistic individual has now the chance on the sonic field - just by the digital revolution - to produce and perform music, often very far from the general acceptance. It is like a religion, like a ritual, when the visitors of a gothic or industrial event appear in their special outfit. The music and the military or gruffy masquerade makes a common feeling and is a FUCK YOU protest against the bourgeois egomaniacs of this society. Yes, he feels as well as an associated as a tangential part of the scene. All his life he preferred to experience among others bizarre events, absurd sounds, unconventional people, so he is lucky that the spirit of time benefits him.

Would he refer to a word such as "atmospheric" for some (or most) of his work? Does he see any specificity in the use of this word, as an "atmosphere" is a particularly wide comprehension of both perceiving & creating sound?

Surely the gigantic Nordic forests, the light, the wide open earth's atmosphere on the high mountains up there and the timelessness of the ocean cause this, and too his interest, his fascination for the phenomenon 'universe'. The human voice and thoughts, uttered moods, represented by the written or spoken words, he tries to transform the human spirit and behaviour to sound. His goal is to meditate about in a critical as a meditative sense the evolution of life. The matrix of the words, the human brain is like a parallel universe of the biological life.

Co.Caspar says that he works on three levels, the first one being body & voice, physical performance, the second being the acoustic-material performance with objects, & the third being the electronics. Could he describe a bit the machines/material/tools that he uses the most in these days? The techniques? The process?

TVN - Tubevioline

is a metal soundtool made of sheet metal, steel and aluminium, purchased in a hardware store, assembled, screwed and riveted. The sound is material, it sounds not acoustically but picked up, and is created by plucking, rapping, caressing, scratching, or rubbing with a polyester bow, or by means of the voice.

RSI - Rohrschleuder (tube-whirler).

SKN - Schlauchknatter (hose-crackler)

are soundtools made of blowers, polyester tubes and hoses, latex membranes or hoses, of steel bars and chains, purchased in a hardware store, assembled, screwed, and riveted. They may light up electrically, synchronised with their sound-volume. The sound is directly material, is by regulated compressed air flowing, rhythmic, multi-frequeentially atonal, random polyphonic. They sound purely acoustic or/and microphonally amplified. They are played by manipulating the latex or the suspension. Their pneumonia alternates offensively as a duo, trio, or multiplex system.

DDG - Didge

is a stiff hose about 1m long, purchased in a hardware store. When it is blown, the aural impression resembles that of a didgeridoo.



PLT - Plate

is an iron lock for industrial use to close a container. One or two may be suspended from the ceiling, or put onto a tripod. Sticks create the sound, by caressing, scratching and clangs as well acoustically as picked up.

All these (and others) sonic outputs are manipulated by the CPU - Central Processing Unit. That is a configuration of several digital effect devices controlled by means of a line mixer. All processed signals have concrete origins, and are thus neither live electronically created nor sampled, but are real-time acoustic inputs. The programs of the FX-processors are adjusted to each other. Thus, the playing never consists solely of sound, but includes physical interaction by Coc with the unique sound patterns that develop during each performance - or mutual interaction with other instruments or associated performer.



Is Co.Caspar approach of sound different whether he is creating/rehearsing in private or in front of witnesses? How important is performing for him? What's his own approach of performance? There might be multitudes of nuances between "performing", "playing live", "interpreting", "interfering", "demonstrating", "proposing",... What kind of feedback most often receive a Co.Caspar performance? Does he have any kind of expectation at this level? What's his most vivid memory of performance? & what has Prague been like recently? To treat the question from backwards his acting in Praha was a very pleasant experience with regard to the response of the audience as well to his contentedness, and as well his interpersonal memory is absolutely joyful. Surely remains often a feeling of discontentedness with some parts of the show. Therefore, he is happy to say that his presentations reached the audience and made them enthused applauding. Due to he don't perform so often as he did in past periods each presentation is a kind of summing-up of new ideas and experiences from the studio-work, too of the functionality of new or improved sound-tools, and last but not least his personal maturation. So for example, he has very vivid in memory the performance he did 1995 at the Third International Alternative '95 organized by Unijazz.

Referring to the first part, he prefers to define a presentation as sound-performance ('playing live'), but not as music or entertaining. His perfects are his wish and chance to realize spontaneously intuitions and to react on the given sonic situation, moods of the location, the audience, and the accidental circumstances. To play live and to work in the studio is a completion, like a YingYang. The one needs the other. To work at home is more an intellectual procedure, to create, to construct sounds in seclusion from the outer world. To perform on stage is like to awake these experiences to life, is an emotional procedure. That perhaps is among others the difference between his way to upload sound and other musicians to download their program.

How big is the place for words & literature in both his inspiration & creation? Does he think of any writer, thinker, or current worth mentioning? What would

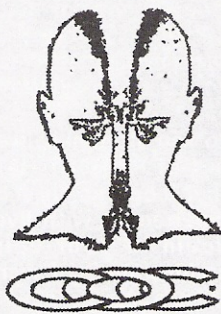
he say is the essence of creating? Could he agree if said that there is a spiritual dimension in Co.Caspar works, especially in his relationship with & evocation of natural energies, the seas, northern environments?

A puzzler! Narrative literature mediates most entertainment and virtual experiences. The degree of the occupation by the stuff is a function of the personal identification with the contents. Innervating are the associations and inspirations during the reading, means thoughts beyond of the text. Words are mediators of thoughts and sounding.

His main interest is natural-scientific literature, which is engaged in the explanation of the phenomenons of the religious, psychological, philosophical and astronomical reality. That promotes knowledge and understanding for



the functionality of the being. That lets amaze and dream, inspires to think about the universe, the nature, the life, the human beings - and the death. Moreover, that lets try, to understand the universal contexts, how the mans acting resembles during the millenniums, and how in the nature it finds a similitude. That even in our hypertechnology. Especially he is interested for Beckett, Jaspers, Kant, but so too for the mankind's ancient history inclusive the religious doctrines and the spiritual philosophic tendencies through the centuries.



What is the essence of the creativity, he wonders how is to define 'creativity'. What distinguishes creativity and the recalled instinctive or conditioned actions? Maybe is creativity the realization of virtual informations in an unimaginable context. Thereto there are innumerable disquisitions of professional thinker.

If the spiritual dimension inheres his work so by his special liking of the absurdity. Absurdity in the significations of esthetical irregularity. Esthetical regularizing are artefact like e.g. god, 'normal' music, encoded listening habits, etc.pp. Before the human beings, there was no so-called music, but tones, and they are still. The human has in virtue of his consciousness created the music and by that forgotten the tone, and denies the noise. The clean not conditioned listening offers only the mega multi-media based nature with wide spectra from absolute calm until to the multifrequent rumpus. How well, that now a symbiosis takes place between the futuristic sound technology and prehuman memories.

How does Co.Caspar envision death? Does he see a difference between thinking about "death" as an idea, & about someone else's death, & about his own death? Does he think some sort of gates between the rigid, concrete frontiers of life & death can be opened? Then isn't music, especially those concerned here, an opener, a connector? Has he ever reflected over an issue such as metempsychosis?

The death is a daily companion, is a double, his shadow in the light of the life, a companion in the world of the dreams. Very often he meets in the sleep the real and the living dead, those passers-by of his way, formerly beloved people and now belong to the realm of shadow of the memory, belong to the realm of the dead. The demise is a word, is a thought, a fact and is an experience.

The appellation 'death' is a name for a borderline situation, a last event, a last experience. Beyond that is something without a name. The 'there' is an other form of existence without blacking and light, vacuum and gravity, but anyhow somehow another unreal reality. Our knowledge, our imagination reaches only so far, as that enable our significations. The term death in statue nascendi is maybe still observable, means the pass over from the here to the there. The cycle closes, human comes from the nothing and relapses in the nothing, is like a nativity in a not genetically shape of exist. As life origins from mineralogical source, a retromorphose into a mineralogical rudimental state occurs. Return to the universe, become stardust again. What remains are the oozed intelligence and energy, which multiply from generation to generation. He imagines that the philosophy of the Metempsychosis is a consolation, a relict of the ancient try of an explanation of the world, is an artefact like the idea God. He doesn't think that music is an opener, a connector to the beyond. Maybe music opens the mind, helps to find an inner connection to that last event, the sensibility to reflect about, but music is from this world, can only help to cross the styx.

What can we expect from Co.Caspar in a near future?

Sometimes a gig, an interview, a release, without special goals for the future but trying to follow the progression of the spin of time.

Any final comment?

Thanks so much to the editor and the readers for their interest in my work.

Post Scriptum to the willing reader. The interview above is translated by coc from the German original to German- English. So please savour it with a smile on your lips, feel inspired and amused by any means sometimes abnormal wordings, and of cause by the cogitations. Good luck, coc.osp. (www.cocaspar.net).....

SPATTER

When we briefly meet last year in France, I noticed you being little older than general Finnish noise listeners. When did you start to get interested in noise / electronics and did you contribute to the "scene" before Spatter?

-I started listening to noise in 1992 when I was 23 years old. I think that most of people in Italy start to listen to experimental music/noise at that age, but I remember I was listening to Psychic TV, Current 93, Coil and Death in June when I was nineteen. After years of collecting lots of stuff from the most underground noise acts I created Spatter in 2001.

When did you form Spatter prod. and what was the general idea of label then?

-To say the truth, my first aim was simply to release the work of Murder Corporation, one of my favourite Italian noise artists and also a good friend of mine. I was fascinated by his work and also the imagery he was using, and decided to give him an helping hand to release his works, after he stopped doing Murder release label. Then I discovered I was really enjoying doing Spatter and so I decided to contact other artists, so I asked to Stefan Widmann of Azoikum to release a cdr on my label, and then came Digital Noise Distortion, MSBR, Richard Ramirez and others.

Spatter does not seem to have "own profile" yet. Your releases include mostly artists known also from other labels and also style ranges from noise to p.e. to death industrial etc.. Is the intention to keep label like this or are you aiming to find some new bands to "sign" under Spatter?

-Well new bands are welcome, I was the first label to release the Digital noise distortion works, as his 2 first works on cdr were self-releases, obviously I am interested in the work of well known noise artists and I feel honoured when they let me release their works...

About the range of styles, this is due to the fact that I like all noise styles, from power electronics to harsh noise, I can mention Whitehouse, Merzbow, Macronympha, Grey Wolves, M.B., Genocide Organ, Richard Ramirez, Aube, Mauthausen Orchestra, quite different approaches to noise, you see.

You have mostly released CDr releases. Is this the way Spatter will remain or are those new LP releases getting enough of attention so it would be a suitable format for the future?

-In the near future an official cd by Black Leather Jesus is coming out so I think that if people will show interest in my works I will do more "official releases" on cd and maybe on vinyl too.

You have done some re-releases of old tapes. Do you feel it is essential to dig the old jewels from noise artists even if many of them are still active today and making new (good) material?

-Is essential if stuff is good and hard to find: I did Atrax Morgue "Sweetly", Vandal X "Atrocity" and Murder Corporation "Zerstörung der Ohren" because they were no more available since a very long time.

All your CD's are in DVD box covers. I personally don't know do I like or hate them. I like them due to the visual possibilities they offer and hate them due to the large amount of space they require. Will this remain as a standard of Spatter?

-History of industrial music and noise is made up of strange packages and artworks, cds sealed in wax, large wooden or metal boxes, tapes packaged with the strangest objects you can imagine, so I wanted to be part of this tradition using dvd boxes. Obviously they require more space but visuals are important in noise if they match well with the sound.

Anyway this does not mean that Spatter will go on to do dvd packages forever, for example the Black Leather Jesus cd will come out in a different package.

Couple of the artists on your releases have had movie themes (horror, gore) with their music. Do you have also interest for such type of movies and do you think power electronics sound and horror / violence / gore movies go well together?

-I think that every kind of extreme art goes well together with extreme noise; unfortunately very few movies have the right soundtrack...yes I like very much thriller and horror movies, Italy is home of the most interesting stuff of this kind just think about Cannibal and Mondo Movies, directors like Bava, Fulci, early Argento and tons of more obscure stuff.

Some could say many of Italian p.e./noise/industrial are bound to same kind of themes, Murder Corporation, Atrax Morgue, ...Today I'm Dead, Mörder Machine, Mauthausen Orchestra, Sodality, etc. What do you think is the reason for this Italian phenomena which differs very much from for example German or UK power electronics? Do you feel being part of it?

-Quite a difficult question to answer to! Perhaps because in Italy people making noise music is very nihilistic and prefer to live in their own world instead of fighting against the system: in England bands like Grey Wolves or Con-Dom seem to be the natural follow up to punk in ideas and images, artworks and lyrics. About myself, I have a slight preference for the approach of Italian bands, but I like very much also the cultural terrorism culture.

Future plans?

M.M.M./Toby dammit split cdr out very soon
P.O.S.K. Toys cdr out very soon
Black leather Jesus-First you destroy their faith cd

K2-Brainwash education cdr
Are the volcanos still active (Richard Ramirez side project),
Richard Ramirez/Toby Dammit- split cdr

www.scoptophilia.com/spatter/spatter_index.htm

Many thanks for the interview!

Hail the Finnish noise masters!

Walter



Could You reveal something about Your privacy, such as how old You are, what kind of job You have in case You have one, Your marital status, such kind of matters, or do You prefer to keep that for Yourself? By the way, do You think that one's personality, background, neighbourhood etc. matters, or do You rather stand by the belief that the person should stay undercover, secondary, hidden behind a monicker, that the creation prevails over the creator?

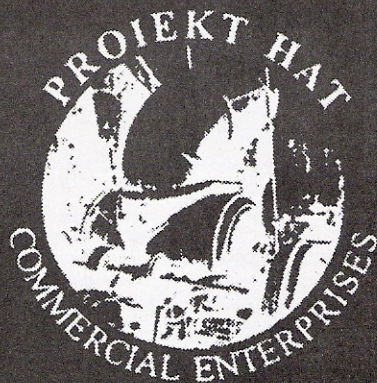
I will only touch on matters of my personal life with the utmost brevity. I am 31. I would rather have it that PROIEKT HAT could be only loosely associated with me as a person. That's one of the reasons why You don't see that many interviews made with me. The background does matter, but I will touch upon this later. Unfortunately, it has not been possible to keep my identity a secret. Seeing since people using the internet can crush a principle of no-name in two red seconds just by pressing enter. PROIEKT HAT is a creation, but I am not the sole creator. There are a lot of things going on in the heads of whomever gets their hands on the albums/tapes. I want to supply people with a nice background for evolving some image of an "other." The music is the background, and whatever imagery becomes a window to a new line of thought.

When PROIEKT HAT's featured on compilations or at shows, whereas other projects are informing about their nationality or location, You are generally credited as "(?)" - why? Also, what has motivated Your relocation from Sweden to Denmark? & by the way, where would You ideally like to live on the surface of this earth?

It is generally a question of me not wanting to be related to any nation or nationality. I resent the idea of nationalism. To believe that I have more in common with a village-idiot who happens to be born in the same township as I, rather than with an Frenchman, or an Italian for that matter is rather moronic. The move was essential for being able to do what I do. Ideally, I would live on a barren rock, soaring through the cold wastes of interstellar space. Or Switzerland.

How old is PROIEKT HAT? What has Your musical background been like, & could You mention perhaps (eventually, eventuelment in French is not covered by the meaning in this English gloss) projects or "artists" that You enjoy(ed) & that could have been influential? Why did You beegin, what were Your initial motivations, & did they remain as intense, & basically the same through the course of time?

PROIEKT HAT started out back in '94. I had been recording for a while then, but at that time I set down to make something more focused. I had a background in bands already, but could see that I would be able to produce something more personal if I was alone. I wanted to make structured and layered noise. To begin with, due to the limited recording facilities, it was almost entirely post mortem. But this changed as I acquired some effect pedals, a 4-track, gradually found other modes of expression, and started to see the lines of thought borne out of such sounds. Influences came from acts from the late



70's and early 80's. I would list early SPK at the top of any list. Nekrophile Records' releases, Italian post mortem outfits and experimental industrialists are also the tops. Both then and now.

You seem to worship analog material, using Korg MS10, magnetic tapes & mechanic devices. Which other material do You use? Which techniques? Do You sometimes indulge with software/digital stuff?

Yes I can see the reason for the use of "worship." I have always preferred tapes to vinyl and so naturally, I would want to make the most out of tapes. I have made a few tracks featuring field recordings, tape loops and cut-ups, but that's extremely hard to hear in the tracks themselves. The rest of the time, I use drum machines and organs as a basic component, and add noise on top of that. About the general analog outlook, it is a matter of wanting to keep it simple. I do have a Boss DD-3, which is digital. And two of my drum machines are old digital ones, but I would not be caught dead making music on a computer. No way.

What is a PROIEKT HAT "rehearsal" or recording session looking like? Do You maybe go through specific phases, is it linear, do You have some kind of "ritual"? Do You explore different/enhanced/ altered states of consciousness when doing so?

I think I always start with an idea to make something. A beat, or a sound. But in the end, it rarely turns out the way I thought it would. That means I have succeeded. The creation is always in control, and chaos, or chance, is a force I as creator must learn to respect, and even welcome. It is a way of having me become as much a listener as I can be. If I was in charge of every detail on my recordings, imagine how boring it would be to listen to it afterwards. Cock-ups are an integrated part of any PH recording and some of the best moments on my musical production

have come from not being in control of everything. So I would say that a ritualistic element would be to prevent myself from erasing a bad track; to let chaos rule.

Do You often play live? Is it an important part of PROIEKT HAT's activities? What have been so far Your best and worst experiences with live operations? What would in Your opinion be the ideal circumstances of such events?

No I don't play live often. One cause is of course that few people know how to contact me. Best live performance must have been Tokyo, in June of 2004. The worst? Belgium.

How did You come to collaborate with Roger Karmanik on live performances? Would it be too much to say that You are a "live member" of B.D.N. as it seems regular? Has doing so eventually changed a bit Your approach of sound, or do You feel like being the same person be it alone or in collaborating?

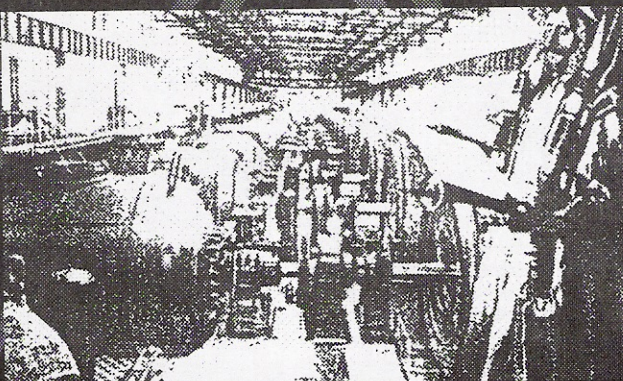
Well Roger and I have a history together. It started in 1998 when I sent Roger a tape, he contacted me, and the album series on CMI was instigated. Roger and I were asked to perform in Chicago, Roger asked if I was up to helping him on stage. I don't count myself as a live member of BDN. I do what I am asked to, if Roger asks me. Nothing I do with Roger changes any of the concepts or processes around PH. Live performing is always secondary to recording. But I do get ideas that I may try out later. Funny thing is, that besides Tommy Olsson's DC Pöbeln, Deutsch Nepal and BDN were the first Swedish industrial acts I heard. And it turns out I am playing with them now. I never saw that coming.

Do You at any stage feel like being part of a "network" or even "scene", whatever its name might be? Would You, & sorry if this is a bit of a stupid question, eventually refer to expressions such as "death industrial" or "power electronics" to superficially describe Your work?

I see myself as part of an informal group of persons who may or may not have contact with eachother. There is no "scene" for me. The "scene" died when Mauthausen Orchestra stopped recording back in the 80's. Death industrial is a good term for some bands but does not fit PH. Power electronics is also a good term, but PH is not powerful enough. Many of PH's songs are actually woollen and soft like ice cream. The only term I have ever used is industrial. It is broad enough to incorporate bands as varied as German Shepherds and Ministry, Raison d'Être and MSBR.

Are there any of the projects of today, who eventually You met when playing live abroad, that You think are outstanding, should be more widely known & deserve "recognition"? On the other hand, are there any aspects of crowds, "scene" whatever, that might irritate You (the mundanities, the superficiality, the roleplay, the excessiveness, the plagiarism, the business, such...)?

I would say that the organizers and bands I meet, who are not bent on being regarded as hard, cool or misanthropic or whatever, who are in this movement to enjoy some of the most energetic



moments of life accompanied by harsh tones are people I can relate to. Playing in Japan, in front of a crowd where almost no one was dressed all in black was fun. You would never have guessed that in ten seconds, The Grey Wolves would turn on the power and light up the room with their kind of love. Excellent.

I assume PROIEKT HAT has some sort of an "incorrect" reputation especially among people not really knowing Your works, mostly due to using anti-jewish propaganda drawings, pictures of children in death-camps etc., on Your past 12"s' covers. Do You focus on zionist/anti-zionist subject matter, is it a conscious choice not to deliver too much information besides on covers or inserts?

I guess that anyone with a firm grip on reality can see that what the zionist political masterminds have accomplished, and what has been their goal from the outset, is the marginalization and oppression of another ethno-religious group. History repeating itself, really. But this is only marginally of interest to the themes in PROIEKT HAT's works. I don't have to focus exclusively on Israel and their lack of decency. What's more important are the general structures in a construed human mindset, which has changed fairly little despite the revolutions in the social sciences that have taken place within the last 200 years or so. In Israel, a society always on the brink of war, this mindset reveals itself in an interesting manner. The same can be said about other major influential dictatorships in the world, like Russia, the US and China. I would very much like to do an in depth research into the systematic oppression by the US government and its white representatives, as well as its white citizens, of the coloured minorities in the US. But That sort of material has not been fed to the public in thousands of colorful and vivid books and movies. It's a lot easier to find books on the oppression and persecution of Jews. Too easy.

Have You ever been in a situation of accusation, trial, feeling like being constrained to justification or clearing, explanations? What's Your reaction in such a context?

No. I can't say I can relate to that. People mostly don't know who I am until I am on stage, and then it is too late. I don't look very different from the next man, and since I lead a quiet, private life with few clues as to what I do, people don't bother me with that. I know that others have drawn the attention of the law to them by distributing one of the PROIEKT HAT albums, but the judicial system in that country is a farce to begin with, so it was to be expected.

Are there any non-musical sources that could be worth mentioning as being a motivation in a way or another for PROIEKT HAT (be it authors/books, events, whatever)?

Sure: territoriality, petty envy, greed, materialism, death, delusions of grandeur; identification with a "people"; people's preference with race, political orientations, moral philosophies or religion; misfortune and general bad luck; the Great Lie = USA; nepotism, communism by proxy, blatant ignorance; people who define themselves after their sexual orientation or people who let their sexuality have the better of them. I get inspiration from news broadcasts and in-depth coverages



of sequences of events or demographic processes. The junction between cultural heritage or preconceptions and the boundaries of our common experience or science, provide a fruitful basecamp for discoveries into humanity's chequered modes of dealing with reality. In summing up; the reality I see is not what I as a person would want to see. But I try to depict it through my works, and therefore PROIEKT HAT is not an illusory image of any preference on my part, but a projection of how I perceive the world in all its foul glory.

At this point I should also mention people who have been of seminal importance for me as an artist; people who in one way or another have supported and criticized me and my work, helping me evolve both as a person and as a performer. Harri H. of Blood ov Thee Christ for setting me up with a collection of industrial tapes from the early-to-mid 80's and for all the crazed antics in the town we shared as a common battlefield. Without him, Proiekt Hat as it stands today would not have been possible. Tommy Carlsson for lasting advice and support throughout the rocky, formative years and for lending and sharing so many sounds, ideas and criticisms. A conservative person who has helped me in keeping the facts straight and the music straight-forward. Karmanik for believing that what I do deserves an audience beyond the 20 or so persons who were graced with my early tape releases, and who thought it worth while to take me abroad to play and spread the gospel myself. And last but not least, HKSO of Survival Unit/Alfarmania, for an incessant flow of copies of old releases, field reports and papercuts. His help in finding old, eye-opening stuff cannot be overestimated. All these persons and more deserve my gratitude and loads of bad vibes from people who hate what I do.

How do You view death? What do You think it's like? Do You have any consideration over an assumption such as "metempsychosis"?

I don't view death as anything but an expression of any given culture's set of values pertaining to death and dying. Death can be a lot of things to a lot of people. It depends on who dies, right? Materialism is a way of denying death. Religion can only be justified when there is a dogma explaining death away. Political ideologies with roots in liberalism would say that democracy is a cause worth dying for. Dictatorships dictate when and why people should die. It is there; the nothingness of in- and output is there, and we have to embrace the fact that death can only be measured in relation to life. Death is just not measured much in western societies. Turning to Metempsychosis, I believe that the expression was originally conceived as a method of explaining the transitions in life, from early childhood to young person, to young adult to adult to senior citizen etc. in a legalistic community like the ancient Greek one. All the different age categories carried with them a new set of legal responsibilities and liberties. The fact is that we base the next step in the chain of life on what we were and amounted to in the previous age bracket. With less of a fatalistic view on the opportunity for every man to realize his inner potentials than the greeks perhaps. This is a logical way of looking at human existence. The boy I once was is now dead. I had next to no legal responsibilities. With growing older, responsibilities amassed in proportional relation to the learning I acquired. I am a grown man and soon I will belong to yet another age category. At the same time, I am both the boy I was and the man I will become, with reservations for any sudden change in my potential physical or mental abilities.

What's in the pipeline for PROIEKT HAT? Any final comment?

I have several full-lengths recorded which hopefully will be out on different companies and formats in the next couple of years. The P.H.C.E. will continue to wreak havoc on the D.I.Y. market, and some interesting releases on Hatband are bound to surface presently. Also some tracks for compilations have been sent out, and maybe they will touch celluloid later. Besides all this, maybe the future has a surprise or two in store.

Discography:

Several limited self-releases on cassette ranging from 1 copy to 100 copies.

5 LPs on **Cold Meat Industry** (Sweden).

1 split 12" with **Brighter Death Now** and **Slogun** on **Jinx** (USA)

1 split CD with **Brighter Death Now** on **Anarchy and Chaos** in Japan (Stateless).

1 cassette on **Xn Recordings** (Italy).

Appearance on samplers from **Cold Meat Industry** (Sweden), **Open Wound** (UK), **Krimljud** (Sweden), others upcoming and in the making, and others yet, too weird to mention

Cassette releases of other artists and projects through **Hatband**.

BARZEL

In case you are not too protective over your "privacy" ... How old are you? What is your everyday occupation apart from musical involvement? Where do you live? Do you enjoy living there? If given the opportunity to do so, where would you relocate?

David: I am a teacher and a writer and live in New York. There are many good things about living here, but eventually when circumstances allow I would relocate to Israel.

What is the genesis of BARZEL creation? Has there been firmly fixed intents when starting? Do you have some sort of "ideal aim" or "ideological agenda"?

BARZEL was created out of necessity first and foremost. Power-electronics is a genre that has voices representing virtually every ideology and political bent, many of them ridiculous and inherently flawed. It seems to be populated by a fairly large number of would-be subversives who fancy themselves as radicals while advancing only the most crass and base ideals. There seemed to be nobody addressing things I was interested in, especially vis a vis politics. The intention was to give voice to Jewish concerns and to provide an aesthetic armor of sorts for those invested in the same ideas, particularly Zionism as both practice and aesthetic. A call-to-arms, if you will. BARZEL is Hebrew for "Iron". So the ideological agenda is right up front. I assume there can be no mistaking our aim to that end.

Have you been, at any stage & level, influenced by other specific projects? What do you think about the evolution of ("post-)industrial" network(s) lately?

I enjoy several acts - Grey Wolves, Les Joyaux De La Princesse and IRM immediately come to mind. Early SPK as well. But Throbbing Gristle remain, in my eyes, the standard-bearers for the genre. Despite the fact they recorded the bulk of their material decades ago it sounds as fresh and relevant as if it was done yesterday. The "old-school" style of industrial/ power-electronics is the purest and most effective in my estimation. We did all of our recording with analogue equipment. I like the physical aspect of the process, the visceral element, very much "hands-on". Unfortunately the trend seems to be moving away from this style. But I'm not terribly concerned with any trends or any scene, as it were. We do what we do. It is and will remain pure and direct.

Do you have other (forms of) influences apart from musical ones?

Many. Personally, I'm influenced and inspired by a wide variety of things, from art to film to literature. My favorite writers are Uri Zvi Greenberg, the great Jewish Nationalist poet, and Yukio Mishima, whose writing so exemplifies the aesthetic and philosophical concept of Bunburyudo - "the union of pen and sword". This, along with Bushido, is a great influence. Mishima's short novel "Patriotism" is my favorite book. Of course in addition to these things we are all avid students of Jewish history, Jewish culture and Zionist thought.

So far, what have the responses/feedback/reactions to "A Shield Of Defense And The Word Of The Son Of Blood" CD been like? Did you expect such kind of reactions, in case figuring out anything before & after conception & release of the album?

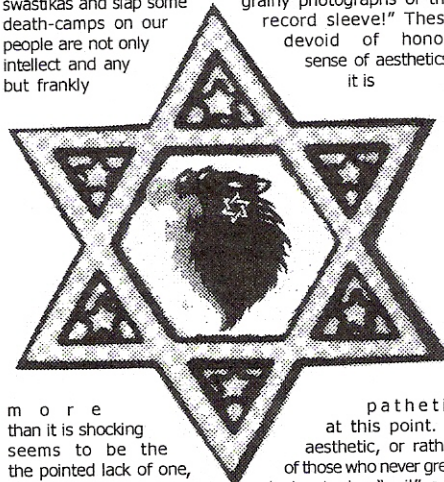
The reaction has been overwhelmingly positive, as have been the reviews, even by those who seem ambivalent toward the politics. I wasn't sure what to expect or even that I had expectations. I have read one or two comments, minor asides to reviews, in reference to the politics. I of course found this amusing in a genre in which many don't view as problematic white power ideologies or releases such as Muslimgaze's "Vote Hezbollah". Of course anyone can say or think what they like, but spare me the double standard. BARZEL, unlike some, is not based on hatred toward others, but rather a pride in our own people and heritage. That's what true pride is. Anyone that finds that problematic needs to examine why they harbor

the feelings that they do, but it's hardly my problem. Shaw wrote that "Hatred is the coward's revenge for being intimidated". Our only enemies are the enemies of our people. They are and will continue to be dealt with as one deals with an enemy. The fact that their reason is usurped by their prejudice is sad but still inexcusable. As the Torah

commands: "Thou shalt not stand idly by your brother's blood." And we won't.

You seem very concerned, implicated, with your theme / subject matter. How far? I think a lot of "post-industrial" projects, especially "power-electronics" units, are either deeply motivated, almost possessed by their subject matters, or on the contrary totally distanced, flirting with illustrative, demonstrative behaviors, so-called "second degree", or even, are superficial, or worse, empty, fake, just purely imitating. You seem to rather belong to the first category. Am I wrong?

You are absolutely correct. The subject matter of BARZEL is intrinsically connected to the sound. The project would not exist without this relationship. The sound, ideology, text, graphics - everything is connected and interdependent. Empty posturing is something we have no interest in, either as listeners or as artists. The empty slogans and misplaced aggression of so many post-industrial acts borders on being cartoonish at this point. Those who utilize neo-nazi imagery are the prime examples of this - I laugh when I envision them sitting around trying to decide how to best "shock" people. "Oh, we'll wear swastikas and slap some grainy photographs of the death-camps on our record sleeve!" These people are not only devoid of honor, sense of aesthetics, but frankly it is



more pathetic than it is shocking at this point. It seems to be the aesthetic, or rather the pointed lack of one, of those who never grew out of some adolescent desire to be "evil" and "shocking". A case of arrested development, both intellectually and artistically. Nihilism is infantile and boring; not to mention defined solely by its opposition to something else, the proverbial "other", and completely dependent upon what it claims to most hate for its very existence. It is weakness.

Are you religiously Jewish? Do you have knowledge of Cabbala, of Zohar? Do you observe traditional festivals & traditional rites?

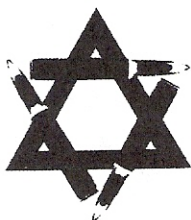
Well, I'm commemorating Chanukah at the time of this interview, or as I recently read it described as - "Armed Jews Week". I like that description since the holiday honors the first armed resistance by, and victory of, a people fighting for their religious and cultural freedom. BARZEL is born more from cultural and political aspects of Judaism, though of course there can be no definitive separation nor do we seek one. Kabbalah and Zohar are very interesting and I have read much about both. But our main interest lies in the Jewish Nationalist movement and Zionist ideology as exemplified by Betar, Irgun, Haganah and the like. These are the great minds and spirits that gave rebirth to the state of Israel. BARZEL maintains close contacts with several current militant Jewish groups, those operating on the proverbial fringes, as our interests extend to engaging in action as well as art.

If you'd live in Israel, I suppose you'd be willing to do the 3 years long military service. Are you an unconditional Zahal supporter? A lot of medias worldwide, especially in Europe, tend to criticize Zahal actions, often considered illegitimate. In your opinion, why?

I would definitely and proudly fulfill my duty to Zahal in whatever capacity asked of me. I should mention here how amusing I find the posturing of some who live in countries that have not been in a war/conflict since the days of antiquity, yet insist upon engaging in martial rhetoric and going on about

violence. This while young men (and women) in Israel serve honorably for a minimum of three years and actually know of what they speak. As for the second part of your question- the media in Europe is for some reason sympathetic to pro-Palestinian propaganda. They are so on the pretense that it's due to some sort of moral concerns, however supporting terrorist organizations that target civilians hardly constitutes moral enlightenment in my book. I monitor daily news coverage about happenings in Israel in particular (and the Middle East in general) and am astounded at the willful and blatantly one-sided coverage by the European press. Its objectivity leaves much to be desired. Zahal's actions "illegitimate"? Nonsense! Since when is defending the citizenry of your country "illegitimate"? A perfect example of the skewed coverage was what the press called the "massacre" in Jenin a few years ago, which even the U.N. had to finally admit was not. Then the time recently when armed terrorists hid inside the Church of the Nativity in Jerusalem. The IDF surrounded the church and showed amazing patience in handling and ultimately diffusing the situation. What do you think would have been the outcome had the situation been reversed and it had been Jews hiding in a church or synagogue surrounded by armed Palestinians? The Israeli military is held to the highest moral standard, both by the Israeli Supreme Court and their own internal code, that others are not. The mere fact that there is debate regarding these issues within Israeli society itself speaks volumes, especially when compared to the complete intolerance of free speech that is the rule in the 22 Arab countries that surround it. I read hyperbole and absurd rhetoric from the leftist press about the "genocide" of the Palestinians. That is utterly absurd.

They forget the real genocide- the one that occurred in Europe against the Jews. They also conveniently don't mention the atrocities visited upon the Armenians. Israel has the fourth largest military in the world, being as it is surrounded by 22 hostile Arab regimes. Who believe Israel could not actually wipe out the Palestinians if that was their true intention? The Israelis have a powerful Air Force, yet they almost exclusively engage in ground operations against Palestinian terrorists in order to minimize civilian casualties. This is done at great risk to their own soldiers. All this while a pregnant woman and her children are butchered by Palestinian murderers who, far from attempting to minimize civilian casualties, set out to in fact maximize them. The truth is that Israel has been the front-line for what the West will face in the future. They were widely condemned by the world press when they preemptively struck Iraq's nuclear reactor in 1981. Can you even imagine what may have occurred over these past few years if Israel had not done that? I will definitely be curious to see how Europe, which has been so quick to criticize Israel despite their strength and vigilance in the face of daily terror, deal with the rising Islamic fascism spreading across the continent now. Will they show the same restraint and morality when it is their children being killed by homicide bombers in pizza parlors and on school buses? We'll see, won't we? After the murder of filmmaker Theo Van Gogh, if the Dutch reaction to that single death is any indication, they won't. But then again, these are all logical arguments, and anti-Semitism is characterized by the triumph of prejudice over reason, it does not rely on truth or facts. Also, I'm not interested in changing such peoples' minds, they are beyond hope. As far as other governments are concerned: while France does what it will in the Ivory Coast and Russia takes whatever measures it feels necessary in Chechnya, Israel is supposed to sit idly by while its citizens are killed? And all the Chechnyans actually do seek is their independence. Conversely, the Palestinians, as you may read in Arabic this very day on the Palestinian Authority website, want the destruction of Israel. They desire a state instead of Israel, NOT next to and at peace with it as they claim in English. Of course this will never happen. So they lie and murder every day. It's a way of life for them. The only time the words "human rights" pass their lips in either language is when they condemn Israel. A prime example of this is the rhetoric regarding the so-called "apartheid wall". As if the Palestinians are really being segregated and kept from living side-by-side with their Jewish brothers and sisters. That is their true unfulfilled desire that Israel deprives them of. That is humorous! The wall was built in response to the incessant cowardice that is Palestinian terrorist attacks, and the reason they are so upset by the wall is that it has worked! I ask you-have you ever heard any outrage over





similar walls in India or Iran? Of course not, because most people don't even know they exist. The Iranian wall was built to keep people from getting out of that country, but I don't hear the choir of human rights advocates decrying this.

To further previous question, I tend to think that, at least in European (&, obviously, Arabian) medias, the Palestinian authority is very good at communication. The Israeli authority, whichever political tendency all in all, seems less trained at diplomacy with foreign medias. It would seem like Israel leaders would systematically have to reinsure their legitimacy. Why?

You are right- the large Arab population in Europe and the attempts to pacify them are a huge factor. The mere idea that there are such a thing as "Palestinians" is perhaps the greatest of the many fabrications regarding this subject which has been blindly embraced by the media. Tell me who the last sovereign Palestinian ruler was? There has never been one, as the Arabs have never had sovereignty over the land. The word "Palestine" comes from the Greek "philistine". Who speaks "Palestinian"? Nobody, as they have no distinct language. Why is this? The "Palestinians" are in fact an amalgam of Arabs from other countries who settled there, refugees from other Arab states, and have been manipulated and used as pawns and a source of friction by these regimes against Israel. Arafat himself was born in Egypt. The Israelis took the so-called "occupied territories" from Egypt and Jordan in a war started by the Arabs and won by the Jews. Name one other country pressured, as Israel has been, to return land it acquired in a war in which they were defending themselves? There isn't one. It's an attempt to take more of the already less than 1% of the Middle East that is under Jewish sovereignty. 75% of what the "Palestinians" themselves have claimed, however incorrectly, as "historic Palestine" is now part of Jordan. The latter are the ones who were recognized as illegally occupying the West Bank before they lost it in the 1967 war. Jordan fought against Israel along with Egypt, who started the Six Day War and who themselves lost Gaza in the process. Israel single-handedly crushed Jordan, Egypt and Syria in six days! How come you don't hear anyone demanding that Jordan give up any land to their Arab brethren to help solve this "crisis"? Suffice it to say we believe every single grain of sand and every blade of grass in Israel, including Judea and Samaria, belongs to the Jews. I could go on- actually there is a website run by a Hindi man that debunks much of the misinformation and provides the truth about this. Anyone interested in the facts can visit <http://www.masada2000.org/>. Alan Dershowitz's recent book "The Case For Israel" also speaks to many of these issues and is a must read for anyone interested in the truth. If you are interested in lies continue getting your information from the media.

Actually there are big amounts of deaths on both sides. The "an eye for an eye" law/system/way of thinking prevailing, why do you think public opinion within non-Jewish people progressively became so non-counterbalanced & partial; could it be like, History's forgotten? Some Occidentals feel guilty about their colonialist past?

Guilt may play a part in it. Again, Europe seems to have a very short and very selective collective memory. As you suggest, there seems to be an attempt to resolve this guilt over the inaction of so many during the Holocaust by pointing a finger at Israel and trying to draw a correlation to the conflict there. Of course this doesn't stand up to scrutiny. Another fact not mentioned is the extent of the Jewish resistance during WWII. For example- while Jews were only 1% of the French population they accounted for 15-20% of the French Resistance. Jews constituted half of the partisans in Poland. Greek Jews engaged in guerilla actions to destroy the Gorgopotamos Bridge, closing the route used to deliver supplies to Rommel leading to his defeat. The most famous example of their valiant resistance was of course in Ghetto Warsaw. The BARZEL track "Resistance" deals with this event. There are numerous other examples, all of which led to the rebirth of the state of Israel. The deaths on both sides that you speak of are yet another example of the media and its methods. When reporting on the death toll they fail to mention that a significant percentage of Palestinians killed are actually killed while attempting to carry out acts of terror. The Palestinians themselves count the homicide bombers among their casualties when compiling these statistics. These "people", who blow themselves up, are active combatants, not innocent victims. The overwhelming majority of Israelis killed are in fact civilians. You cannot draw a moral equivalency between the two. You cannot compare those who set out to target civilians, such as terrorists, with those who inadvertently kill civilians in military operations against those terrorists (who purposefully and cowardly hide in heavily populated urban centers to

ensure casualties among their own people). Nothing justifies this practice, common to the Palestinians, of targeting children and civilians. Even if they do believe they are victims of some injustice this is unacceptable. Jews after the Holocaust did not kill German women and children as revenge. As the philosopher Jean Bethke Elstain wrote: "If we cannot distinguish the killing of combatants from the intended targeting of peaceable civilians, we live in a world of moral nihilism".

Words & our comprehending of them became somehow complex; "anti-zionism", "anti-semitism", all a big mixture. A lot of non-Jewish people, for what I see, tend to reject Judaism for the transmission / lineage aspect, blood-related, the feeling of belonging is so important, &, the assertion of the Jewish People seen as a world elite, possessing a lot, keeping everything within their own community, plot theories, etc..., still exist at some stage. But then, "pan-arabism" exists too, the feeling of belonging, asserted superiority, might be religious, economical, or even cultural, is very strong by the Arabs too. I'd personally add: in a more caricatured, vulgar way. A new "moral majority", spreading underground in local populations, using "anti-racism" as automatic tool, ultra-normalized to say the least, develops, especially obvious e.g. in France. & despite big differences actually between Maghreb & Turkey, I think the situation with the Turkish community in Germany is rather alike. What do you think about this phenomenon?

First off, few people even know what Zionism actually means despite the fact that the term is constantly (mis)used. Zionism is the idea that the Jewish people should possess a homeland of their own. The difference between Jewish identity and their subsequent relative isolation and that of the other groups you mentioned is that, for Jews, this was largely a matter of necessity. Save for Israel we have been a minority wherever



we have lived. Again, Europe will now be tested to see how far their tolerance extends at the influx of an Arab population which often does not seek to assimilate into their host society, but rather to displace it. The "anti-Zionism" you speak of is in large part the academically acceptable face of anti-Semitism. The left has found a way to, in their twisted minds, avoid the stigma of engaging in "classical" European anti-Semitism (after all, the liberal left is supposed to be concerned with "human rights" and tolerance, aren't they?). By attempting to disguise their prejudice as the more politically expedient and acceptable "anti-Zionism" those enlightened critics can openly and safely spew their vitriol. The fact is that Israel is not a perfect entity. There isn't one on this planet. But they are singled out for an inordinate amount of criticism- indicted more often by the U.N. than Sudan (where genocide is today occurring), Iran and South Korea combined! Of course the U.N.'s own moral standing is highly suspect at this time if you follow the news. All this despite the fact that Israel's human rights record is objectively, as a matter of record, as good or better than most other countries in the world, including France, (its actions during the Algerian War) and Great Britain (its actions in Northern Ireland). Again, all of this is a matter of record. Not to mention the legion human rights abuses in Saudi Arabia, Syria, Rwanda, etc. Why no indictment of these nations? Why no outcry for Arab totalitarian regimes to democratize? If all of this criticism merely amounts to some concern for "human rights" why no condemnation of these countries?

Any reaction over the death of Yasser Arafat?
Good riddance.

By the way, a relative jump in the conversation, how do you view death? Do you have anything approaching metempsychosis in your conceptions?

Death is something I am completely at peace with, it is a natural and perfect thing. To die a good, honorable death is the logical conclusion to living a good, honorable life. As for metempsychosis, I personally don't believe in reincarnation. I believe much of the phenomenon that people identify with it can be explained by theories of the universal unconsciousness and ideas about archetype.

In your opinion, where is the world heading to? What do you think about Survivalist groups, such kinds of training camps? Doggy idea of maintaining, preserving some sort of order in chaos?

I definitely believe in maintaining order in the face of chaos, but I'm not sure that's what's being accomplished by the groups you refer to. I personally believe this is better achieved through personal training/development and ideology, through self-discipline, not in groups such as these. That's not to say I don't understand their motivation, especially during these apocalyptic times. We have a wide arsenal ourselves in the event of any skirmish or conflict. Where is the world headed? Nowhere good. I am often standing in line or walking somewhere and I look around and think to myself: "This is it? Millions of years of humanity and this is all we have to show for it? This is what people are desperately clinging to?" The fact is that the world will continue on. Whether humans will is another matter altogether. It's only due to the incredible vanity of human beings that they speak about the earth ceasing to exist, as if our absence will actually be missed.

Could you please comment those couple words: strength / honor / faith / duty / discipline / heritage / immanence / time / humanity / nature / creation.

I could speak at great length about each of these words/concepts, as all are vital. But I'll address them each briefly. Strength and Honor are inextricably linked. The former without the latter is merely force, which is an inferior manifestation of Power. Honor is all-important, although I find the word often comes out of the mouths of those who have no genuine understanding of the concept either in theory or practice. There can be no Honor without moral purpose. The concept of "Honor among thieves" is a false one. Faith is belief that needs no proof. Duty is about an allegiance to something greater than yourself, an idea or an entity, perhaps an ideology. Discipline is the focus and commitment to carry out that duty. Self-Discipline is even more essential. I place a premium on this. Without self-discipline nothing truly worthwhile can be accomplished. It's one of the things that attracted me to the practice and study of the martial arts. Heritage is the blood; where you come from, the way you go. The Blood is the reason. Immanence is part of Faith, but manifests itself in different people to varying degrees, in large part dependent upon the existence of the other concepts discussed here. Time is incredibly relative. It's the most valuable currency we have as living things. Humanity brings to mind vast potential that has gone largely unfulfilled due to the great majority sadly seeming to take the path-of-least-resistance in most of their endeavors. Nature is perfection, something we've largely divorced ourselves from. This has been the cause of many of our difficulties, removing ourselves, especially over the past century, from it through a preponderance of science, medicine and technology. Losing our place in the natural and correct order of things. By Creation I will assume you mean the creation of art, etc.? This means catharsis and communication, but at the same time necessarily exclusion and isolation. Of course if we were still a part of nature, in our proper place within the food-chain, we would not have to create art. It's a poor replacement for instinct.

Would you like to play live someday? What would it be like? Under which auspices?

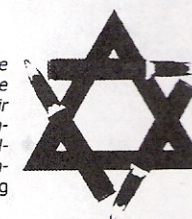
We would like to play live at some point in the near future. We have been asked to perform in Israel and there has been talk of the possibility of some Japanese shows. Hopefully this will happen sometime next year, around the time the second BARZEL CD, which we are currently working on, is released on Topheth Prophet (a great label that has been great to work with). We plan to present a performance that has a distinct visual element; part performance, part war-rally; that combines the sound, imagery and ideology that is BARZEL.

Any closing comments?

Ahavat Yisroel!!!! Thank you for your interest in our work.

Xbarzelx@aol.com

"They are in need of men who are leaders, who like themselves are rebels in spirit with rage in their blood. They are in need of prophets to march before them like pillars of fire, in this - their own generation." - Uri Zvi Greenberg



I.Corax from Oulu in northern Finland has for some time remained a well-kept secret of the Finnish industrial scene, their initial releases having been very small CD-R editions. Their intense mystical and energetic soundscapes are noteworthy both in their innovative way of finding unexplored musical pathways and their unique hypnotic effect. This is equally apparent in their noteworthy other projects like Halo Manash, Zoät-Aon and Aeoga. The esoteric aspects of their work have become more obvious in their live performances, adding to the fascination of their creative methods.

The following interview was conducted orally in Oulu on March 26, 2005.

JB: Could you begin by telling me how I.Corax was born?

AIH: Initially I.Corax started with my own experimentations in 1998. However this was not the same as the project is today, because the interaction between the two of us is an essential part of I.Corax.

JV: In the winter of 1998-1999 we discussed starting to work with I.Corax together, and we began creating material in the spring of 1999. Thus it could be argued that I.Corax really started in early 1999.



JB: What is the concept of the project? What initiates your work, and what are your goals?

JV: For me, working with I.Corax is an attempt to reach the purest possible states and modes of expression.

AIH: One important aspect of our sessions is communication. It enables us to reach different states, which in turn open up new potential and possibilities. We act as seekers or explorers, trying to express and manifest spectral phenomena found in the moment.

JV: It is basically religious music, although we are not religious in the traditional sense of the word. We strive to reach mystical experiences.

JB: Esoteric and occult elements are an obvious part of your music. Could you tell more about this? You combine elements from many different schools and contexts, but do you have any major influences?

JV: I am reluctant to name any specific models or influences. We are of course inspired by many different traditions, but we would rather let our work speak for itself. In a sense we have a shamanic outset, but I dislike using the word about our work, as it has nothing to do with actual shamanism.

AIH: Although our principles of operating are similar, calling our work shamanism would label it wrongly. Our activity shares none of the social aspects of shamanism, but has some loose parallels with its animistic side. Also, we do not want to anchor our

work into any existing traditions.

JV: All magical, religious and esoteric traditions ultimately seek the same thing, using different methods and different paths. We simply follow our own path.

AIH: Our creative process also demands a different outset each time. We have no rituals or formulas that would be repeated from session to session.

JV: Although we might use some elements like sacred texts in preparation, all of it is abandoned during the actual session. It does not leave room for any kind of thought.

AIH: Our aural expression is not a conscious attempt to follow some formula or reach any particular kind of considered result, but a pure expression which comes out on its own.

JV: I.Corax is not really goal-oriented, the idea is rather to realize the mystical experience in the moment. Any kind of goal-seeking and planning is exactly what we are trying to distance ourselves from through artistic expression.

JB: One could say that the goal of your creative process is the process itself?

JV: Yes, but it is under no circumstances just "jamming" or "art for art's sake". It has a meaning in being free of goals.

AIH: For me it is a kind of learning process. All the states that are born, or energies that manifest themselves in a session, can teach me something, making me an experience richer afterwards. Some might call this kind of work a ritual but I find the word too restrictive.

JV: Rituals have their time and place, but apart from artistic creation where existing boundaries and formulas are meant to be broken. Many seem to have the impressions that the music of I.Corax would be recorded during rituals, but this is not true. Rituals always have clear goals, structures and boundaries, you know exactly what you are doing, whereas I.Corax is based on discarding goals, structures and boundaries.

AIH: However it does separate itself from mundane activity with a similarly charged state of mind as during rituals. Yet there is no formula, dogm or ideology that we would follow in our work. We realize our own path one step at a time.

JB: But each time you still begin your sessions with different dispositions and attitudes, wherever they may lead?

JV: Yes, each I.Corax session has been completely

unique.

AIH: We always discuss certain "themes" for each album beforehand, usually subconscious messages which we then try to approach with our work, on different levels. The work itself is strongly influenced by interaction. You constantly hear what the other person is playing, and are affected by it, as well as the prevailing state or force.

JB: States are obviously very important for your work, you also name your tracks "states". Are these states created mainly for yourself, i.e. are the records you put out more a sideproduct than actual goal?

JV: Primarily our work is for ourselves. But although our records could in a way be seen as sideproducts, this in no way means we would be disregarding anyone who might buy our records and listen to them.

AIH: Although all the dimensions of a session do not fit into a record, I believe that listeners are able to

pick up the main messages and translate them through their own frames of reference.

JV: Even if the music was made primarily for yourself, I believe an important reason for almost anyone to make and release music is that once released, it gains a "life" of its own as different people react to it and give feedback, which in turn can give birth to new ideas.

It is hard to say when a record has fulfilled its function, because it goes on long after it has been released.

AIH: It is a living process, which does not really have an end. Listening to old material can also often spark new inspiration, as old ideas are reflected in a new mindset. They never become "locked" wholes.

JB: The records continue the work after being released.

JV: It is interesting how our work is simultaneously artistic and functional. It can be seen as art in the traditional sense, and as religious or esoteric music.

JB: The line between art and spirituality is very diffuse. For many people art has almost replaced religion.

JV: Ultimately, I see no real difference between magic and art.

JB: You both work in many different projects, solo projects and other collaborations. After listening to these, it becomes possible to discern I.Corax as a synthesis between your individual styles. How do you feel your personal styles complement and differ from each other?

I . C O R A X

AIH: I have never focused on our differences. I do not see it that way.

JV: It works well. We have our different personalities and this is reflected in I.Corax. If you know us as people you can understand our respective styles.

AIH: We have no real division of work, for example that one of us would do electronic and the other one acoustic instruments. We both work with all kinds of material.

JV: The only time we need to "assign tasks" is when performing live, and this purely for practical reasons. When we start working on new material we always cooperate very smoothly, with complete spontaneity and unpredictability. Also, I.Corax has a clear personal style which differs from Zoät:Aon or Halo Manash. If you listen, for instance, to *Cadaver Pulse II*, it does not sound anything like our solo projects.

JB: Not as a whole, but similar elements can be discerned, and most of all there are moments when one of you is coming through stronger in the sound.

JV: Yes, for example Anti Ittna has been having a much more physical and concrete approach, and I have been working more with synthesizers.

AIH: That has developed in in periods. The further we come with I.Corax, the more our range of techniques grows. It is a natural development and we do not want to stay bound to our roots. We want to grow out of the current "architectural" way of building music with samples on computers and adopt a more organic and dynamic approach.

JB: This leads to my next subject. You have an unusually broad array of sound sources, you use field recordings, computers, synthesizers, different instruments and objects and so on. How do you build your "palette" – do you record everything simultaneously or record different parts separately?

AIH: It varies from case to case. Certain instruments usually

good.

JV: It depends completely on what we are working on, because all I.Corax releases are completely different from each other. The next album we have planned will be recorded and created in a completely new way. It is even entirely possible that we would some day create a record using only one sound source. We always consider our instruments very carefully.

AIH: Different instruments are better suited to reflect specific images and things than others. They all have their specific functions, which are created in the moment of expression.

JB: You often use recordings from nature. What purpose does nature, and specific locations in nature have for I.Corax?

JV: It used to have a greater meaning than it does now. For me personally going into nature works like a trigger to reach some state of consciousness, simply because it differs from our mundane environment. It is easier to reach certain states in nature, but this does not mean we want to romanticize nature.

AIH: We also do not record every time we go into nature, we often make trips without recording anything.

JV: Our treks have affected I.Corax in other ways, however. Going into the woods has always had a lot of meaning in many ways, but nature is not a value in itself.

JB: I am more interested in how much a real environment or space affects the states that you create?

AIH: It is important, the environment has a great impact when we start to invoke different forces or states. Sometimes the environment we work in radiates such elemental power, that we simply "tune in" to it.

JV: When we recorded *Cadaver Pulse II* we did it

JV: Rationally analysing our records would secularise and distort them.

AIH: Because we ourselves have been unable to describe them in words. On a certain level Jaakko and I are able to communicate without too much verbal explanation. Much of the world behind I.Corax is based on impressions, often visual ones, and it is impossible to explain them in words.

JV: Both *Cadaver Pulse*-albums for example started out from Anti Ittna's visions, which through communication lead to a shared vision. And from *gOLDem flesh to silverb ONE* deals, as the name might suggest, with psychophysical transformation. Further than that they cannot be explained.

AIH: The title from *gOLDem flesh to silverb ONE* should tell enough to those who know.

JV: It is spelled the way it is because the vision behind the album was impossible to express in regular English, so we had to modify the language to better suit the meaning.

AIH: Combining and changing words can give them completely new meanings. They do not need to be linked to defined and existing values.

JV: They form word collages in a way.

JB: Have you used any special recording techniques or used other interesting methods?

JV: *Cadaver Pulse II* was recorded in one intensive three-day session. Everything was recorded in one burst which involved a lot of live instrumentation.

AIH: I could not imagine doing music in any other way than long, intensive sessions that can last from two to four days.

JB: Do you always record in sessions?

JV: Mostly, and even more so in the future. Some individual tracks might be

represent and express certain things. For instance an acoustic instrument can express some specific thought. Many of our instruments are self-built, and thus we are able to "charge" them with the right aspects for our work.

JV: We never select sound sources simply because they sound good. The instruments themselves are symbols, and we want to compose wholes out of different symbols. A bone trumpet, as a simple example, has meaning already through its material and composition.

AIH: Basically our material consists of aural symbols. Every sound has a symbolic value which is born in the instant it is recorded. We never just play something randomly or put something in only because it sounds

in a dark room and projected images onto the walls. The surrounding space is always a strong influence. If you think about a christian sermon, it would be much less effective if not held in a church.

AIH: On our trips we have noticed how different places radiate different energies.

JB: Can the energies of these spaces affect you also when not present? For instance, can you visit some place in nature, and then utilize the energies of that place when recording at home?

AIH: Yes, they can be invoked again later.

JV: For example *Spectral Metabolism* is based on a concept, which was realized in our minds over repeated visits to Pilpasuo swamp during several years. The realization is clearly linked to the place and environment there.

JB: When you visit some place frequently, you create a connection to that place?

JV: In a way, yes.

JB: A final question. How do you experience your own works in retrospect, and what were their conceptual seeds?

JV: I would prefer not to analyze my own works. One of the points of making them is that their essences cannot be expressed verbally. I would prefer that people listen to the records and make their own interpretations.

AIH: Verbal expression is too often misleading.



separately recorded.

AIH: But we never record in parts that are later "composed" into music.

JV: The sessions of *Spectral Metabolism* have mostly been recorded in the woods. These recordings have of course been compiled later, but physical recordings are always the base. We constantly want to experiment with new, even absurd methods. The next I.Corax album will be recorded with a totally twisted and insane technique, which has certainly never been tried before, but I will not go further into that now. You will hear it in time.

www.helixes.org/icorax

Industrial Culture in Submission with Itself

by Per / BARRIKAD

Unity and Division Within Appearance

Whatever **Brighter Death Now** or some other band / unit will release a record or two on **Relapse Records** or not. Yes maybe **Whitehouse** will get some big bucks throw an arty-farty festival. Claming their lyrics and music for the sake of art in it self.

Merzbow maybe gets his 2500 Euros or what ever the hell he wants for standing in front of a crowd with his sound to back him up. That now because of it, in itself says nothing.

Besides that, it's still a fact that noise/ power electronics will not be commercial. Because bands like; **Taint, The Grey Wolves & Smell of Quim** have already taken care of that problem. I can't other then embrace them for it! They fulfil by it another purpose and need without maybe even knowing it.

Negation and Consumption Within Culture

So now, what are we going to do with the foundation that is free from Coca-Cola, Nike advertisement, we have all the potential in the world. Sadly many of us today become spectators in ordinary submission and roles. A spectator of their one life and actions, they will end up feeling as alienated to this as any ordinary mainstream life. Where the only satisfaction is to buy products that are tokens of something else. A classic substitute situation that we more then often fall into, absolutely including myself from time to time. Watch the few concerts that are held. Read in secret some mailing list of **Cold Meat, Malignant** or what ever you get your hands on from our imperialist agents in **Iron Flame**. As the social structure from our daily life goes on even in this anti-structure. Some persons automatically get a higher position.

I'm talking about the record "bosses", the people that know the right persons. The ones that get the few releases of a special tape release, the super limited one-sided 7". As time goes the pyramid creates itself higher and higher as the social code continues. It's a cycle that we let happen, it's not genetic and if your claiming it, I would like to know how you measure it scientifically. The only measure method you are provided with is *Another development from TESCO* sold out lists.

Maybe this isn't more then music. Maybe this is for you a reconstruction of a social club with a mutual admiration for each other, the right people, a selective group that wants groupies. Targeting others and me. Maybe you feel for the first time that you are in the centre, maybe you and your pumped up ego and get carried away and the Hollywood dreams can't wait. Maybe you forgot why you didn't fit in, in the first place with the disco-culture.

Why you left it or got thrown out of it. Why you have always felt like an outsider. And now, as soon as you get the chance you start to create the same kind of behaviour and build the same spaces between me-you-them-us. Maybe for your own benefit as in the ordinary life. Capitalism has once again occupied our relations, our dreams and infiltrated your egos with a Rock 'an' roll dreams. Even the fact that MTV doesn't have a base to work from, it still exists as a behaviour in our own structure that we, not they created. People among us still uphold those kinds of relations and will be prepared to fight for them as they depend on it. Afraid to let it go. They don't want to switch places with you. They don't want to be left alone in a crowd where no one recognises them, nor confirms them as individuals but needs others to take that role. Whatever it takes to keep their head above the water and yours under. In a world built on oppositions it feels good to be a part of something that should be a reaction to it, not a new formation of the same pattern. But rather a new constitution, of new relation.

Separation Perfected

So what has happened then. We have created a scene that

works and functions exactly as the ordinary liberal society. The surroundings have not been able to build an anti-pole against the - entertain me - syndrome. It desperately moves around from city to city in some absurd idea to somehow find a place where they can get everything served on a silver plate and where all the fun is. This town sucks because of people like you and takes that silver spoon out of your mouth.

Your surroundings will not change until we all change and then real power full things can happen.

Meanwhile the social ladder is intact and functions the same way as in ordinary society. Artefacts surround us, not the ordinary ones but functions the same way. **S.P.K.**'s long sold out and not reprinted *Angst Pop* records have taken the expensive **BOSS** perfume role that only a few can afford and know where to find. The same band's *Leichenschrei New Remix* printed in 23x becomes an Armani suit from the ultra rare fall collection. Sold out **Club Moral** records become the social limousine ride that capitalism has thought us to strife for. **German Shepherds LP Music for Sick Queers** the business card that lets us in on all private sessions and if you have their 7", you know you are content!

The Proletariat as Subject and as Representation

I sent a song for a tape compilation. I uploaded it on my mp3 page. Not that I love the mp3 format, but I guess it fills a function for some people. Especially when I know that it would be some limited filth under my nails. I awaited for the comp and when it came out, I was not even on it as promised. No e-mail no nothing. It seems that I had trespassed the holy line of spreading my music to not just a limited audience. The tape was a product and still is for an industrial elite. Channelled through one label so the public, the consumers, (YOU!) should know that it existed.

When all the copies of it were gone and away in the distro, you are expected to search for it with light and lantern. Buy it expensive on e-bay or God and angels Marx or Engels know where. I have never been interested in a limited fetish club where my access to what tapes, records show what status I have and throw that have become accepted of one core unit. Now my track name has changed from *Cogwheel Backwards to Cogwheel Backwards- to Radical to be on PHICE Hatband*.

And while on the subject. I have some rare and clean records from hot shot bands. BUT. I have never paid an absurdity cash for them. Traded some records for them. For example with a bands tour records in 9" in 120x that I couldn't care less of in that way. Bought the same record on a 10" for 4\$. Traded the tour record and some other records that I had come over in a second hand store for the **Genocide Organ, E-bay Will Make You Free** (Or what was the title again?). It goes for my other records as well; I will never pay your prices it's not now or never worth it on any level.

So for you readers, if you want **Genocide Organ, Proiekt Hat, Lille Roger** or what ever copied to a c-90. Just e-mail me!

Ideology Materialized

I say limited why? A record produced 2 minutes earlier than this one makes the first one worth xxx more then this because of what absurd reason? I have to ask you, what's your intention whit that kind of behaviour? I guess you love American Male culture after all. Even that you say your 12" with no pictures no insert or not what so ever stands for the hate of it.

Show me for once that your are content. Or are the image of yourself more worth then the real you?

I say you can take your 7" for 7 euros/\$ and die with it.

Record empires, do we look like pop culture rape victims? Well, you are turning us to it. Maybe you want go + on every release you produce in gold packing. No it's true, you can go - on releases and I hope you do if I see an e.p for that cost with no good explanation. Barcode? What planet are you from? If you want to make money maybe the stock market is the field you are searching for?

I say *No surrender to the new world order* with the ones not interested talking to you because you haven't played in right bands or similar status. Don't let them get that power over you, don't feel less worth. Those Rock 'and' roll people are the same people that you hated in high school in a new package. They aren't worth shit. What ever they have mixed, released or whatever they feel is enough to be treated like a king and you their slave. The worst thing that could happened to a noise/p.e "artist" that thinks that their work on any level or personal contribution should be treated in any special way with the special social club benefits. The worst thing for them is when people like you and me spit on them and ignore them. Home tape their limited tapes. Ignore and laugh about their limited editions. Only you and your insecurity gives them their power. That in return feeds their insecurity too. No god, no masters. I'm tired of people that I treat nice who answer back with a fucked up attitude. So feel free to threaten them with knuckledusters, they deserve it.

Spectacular Time

You better think through what you are doing here in the first place. Maybe not more then music. Another subculture and that is fine as long you are honest about it. I personally have never been interested in being a part of something that on the surface seems to be a different outpost then it really is. I don't need that image for myself when I look in a mirror or when others look at me. I will make this worth the anchor of my life as long I change myself.

Attracted by the aggressiveness, intellectually challenged. That's why I'm still here, this is very much for real!

The satisfaction which no longer comes from the use of abundant commodities is now sought in the recognition of their value as commodities: the use of commodities becomes sufficient unto itself; the consumer is filled with religious fervor for the sovereign liberty of the commodities. Waves of enthusiasm for a given product, supported and spread by all the media of communication, are thus propagated with lightning speed. A style of dress emerges from a film; a magazine promotes night spots which launch various clothing fads. Just when the mass of commodities slides toward puerility, the puerile itself becomes a special commodity; this is epitomized by the gadget. We can recognize a mystical abandon to the transcendence of the commodity in free gifts, such as key chains which are not bought but are included by advertisers with prestigious purchases, or which flow by exchange in their own sphere. One who collects the key chains which have been manufactured for collection, accumulates the indulgences of the commodity, a glorious sign of his real presence among the faithful. Reified man advertises the proof of his intimacy with the commodity. The fetishism of commodities reaches moments of fervent exaltation similar to the ecstasies of the convulsions and miracles of the old religious fetishism. The only use which remains here is the fundamental use of submission.

Guy Debord.

Response to *Industrial Culture in Submission with Itself*

by Mikko A. / FREAK ANIMAL RECORDS

I offered **Barrikad** an interview where besides the usual stuff, he would be confronted to discuss the matters presented on the article you may have just read. He did not want to do it, therefore, I decided to present my personal response to his article/open letter, whatever it is. He mentioned it to be the best article that ever appeared in **Degenerate**, so maybe this reply comes as the second best thing!

The idea of a limited item, in my opinion, is in it's personal and direct approach. There are people putting these records together, one by one, hand numbering, possibly hand making the covers, creating this art for the people who most appreciate what they are doing. It is the opposite of a faceless factory product that is replicated endless times, aimed for "mass market" (relatively speaking), for largest possible audience, as it would be a daily food or another faceless consumer product. It is the artist himself who decides what number to make. It does not belong to anyone's "human rights" to have the possibility to obtain every item released on earth. If it requires you to be in personal contact with label or artist, then it does and you can deal with it by contacting them, instead of whining on forums and not making a single attempt to really get in touch with them.

Industrial/noise is often more than music. We are not talking about faceless pop music that is just fine to hear on radio and not care who did it, why they did it, what they are saying with it. The actual record with cover artworks, possibly lyrics, the personal touch of it's creator - it's part of the culture! Again: this is not pop music where records are such a mass market consumer product pushed on everybody's faces.

When it's been said that 7 euros is too much for a 7", I can ask too much compared to what? In Finland you MIGHT get two beers in the CHEAPEST bar for 7 euros. You don't even get lunch in a restaurant for this price. 7 euros is not anything luxurious. So if for 7 euros you get a record that you will listen to many times, own it for couple of decades, is 7 euros really too much??? Even the supposedly poor working class people/students I see have money to smoke, money to buy pot, money to drink booze, but then cry about price of a record. It's just a matter of what they hold important and clearly they do not value noise very high.

I don't consider money as the root of all evil. People focus too much on the issue of money while it should be a secondary thing, as money is only a way to exchange goods/services. For example, most artists I know are rather poor. If they make a record on their label and they commit themselves solely on arts. For the time they do things for me, I give in exchange time from my life for them. And since it's hard to exchange time, it has to be either traded or paid. I give my record, where I have consumed my time and creativity. If I can't do that, I can just as well give the money I earned from work that lasted for one hour. Money is only matter or making it easy to exchange things.

If an artist has dedicated months or even years to get something creative done and then the consumer very gladly takes his creations for use, but considers artist's work worth nothing, not even the price of a goddamn cheap meal, drink, book or movie or whatever, I find it laughable. So ready to enjoy the fruits and ignore all that others have done to raise them. This just tells about an attitude that the person considers there is always something better and more worthy to buy than that particular tape/record/cd. I can just say that for such people it's better to go and do and buy those more important things and leave noise for the fanatics who appreciate and cultivate it in the way it deserves.

It is the most ridiculous thing to cry about hierarchy, and that people should be equal, when the simple fact is that they are not. How could NOT someone who sacrifices all his free time creating noise, listening noise, releasing noise be in a better position to obtain some releases than a person who doesn't make any contacts anywhere, except when reading some gossip forum 1 year later that some quite good item came out, but not really ready to order it and rather just wait until it drops on his

face from high heavens? Surely those who are involved are those who get the stuff. If getting the stuff would be important to a person, why not be involved then?

When you compare people who have done so much to help "scene", other bands/artists etc. to people who do NOTHING, but just want everything for free, can you really tell me that there would be no proof of existence of this "social ladder" and a very healthy way? Most of the people who are supposedly on the "top of the pyramid", might be just the same kind of people, who just worked hard. They are not rock'n'roll heroes. They are not greedy pigs. They are people who I might not personally look upwards, but definitely hail for their significant work! Of course this does not mean that people who buy releases and support bands would be worthless. Definitely not! Only worthless are the people who find the only reason for their existence (and participation in scene) from whining, gossip and leeching. Criticism without anything concrete to offer in return.

I do not take criticism towards the noise scene from people who have not sacrificed their lives on it. There are maniacs who really put most of their time and money to the "scene". Labels who release stuff that hardly breaks even, only because of the passion and obsession towards noise. There are artists who do days, weeks or months these limited hand made obscure packagings, as that is how they were meant to be created. Their input to the scene is priceless. There are fanatics who write you, order your every item, even call to secure a copy of something that isn't even going to be sold out in next 3 years just to get it for their daily noise purification ritual. Any punk coming to whine about the consumerism and labels cashing with their "brand" or people paying for noise, to me, sounds merely like an envious brat, who never manage to start their own label, keep up their artistic creativity or even bother to participate in it.

Article started with "unity and division" section, giving examples that noise is mostly underground, but there are few big names who invade mainstream and therefore see reason to cash in with their stuff. If **Whitehouse** sells 1000-3000 per CD, does it make it much more commercial than an average noise band who sells 1000? When they play for 30 people audiences in small towns in England? What is the success in doing something on **Relapse**? You sell the same as on any label. Many of the artists continued on other labels, even just tape releases.

Or **Merzbow** getting 1000-2500e for show. Yes, it might sound at first like an extreme price, compared that there are many who don't ask for anything. But let's say that when Masami comes from Japan, he takes an expensive train trip to a city with airport, he pays 1000-1500 for plane tickets, then possibly a train to come to the city where he plays, eats, possibly sleeps somewhere in hotel, etc. Considering the high prices in many countries, I think it's a pretty fair price and not much profit is left. When you consider that there are lots of people who come only to see **Merzbow**, it makes even more sense. If in any case there comes 100 extra people because of **Merzbow**, this is for benefit of all. Masami doesn't lose money because of travelling across the world and having to take holiday from work. Gig organizers get over half more people to come than for someone else and rest of the artists get exposure to lots of new people who otherwise would have ignored them. What is wrong with this picture here? It might be very hard to someone to understand that hitchhiking from Japan to Europe to play in a squat and drink free homebrew is not everybody's dream. But most people who live in the real world can understand it.

In **Barrikad**'s article there are a few points worth considering, but what comes to the "guilty" ones, like pointing out **Tesco** for example, I find it lame. I personally was never a target of this article and that was said by the author himself. But would I publish a text throwing shit on comrades and people I respect when clearly there is not even a proper reason for it? Although **Tesco** was used as an example of wanted items, it leaves an impression that the label is blamed for it, since they are among the only ones being mentioned. **Tesco** was doing extreme power electronics records when very few was doing it and before it was very popular. First vinyl and CDs of **Grey Wolves**,

Con-Dom, **Intrinsic Action**, **G.O.**, **Anenzephalia**, etc. And prices were not so extreme. I consider all their achievement deserved, and if PEOPLE consider these releases status symbols, would you really blame a label for doing too good releases?!? In the past they did lots of handmade stuff, which is a bit shame that it seems not possible anymore due to increased popularity and therefore probably lack of time to make the same thing for big editions.

They have changed some tactics during last years. See editions being unlimited, latest **Genocide Organ** releases too didn't come in any super collectors sleeve, but simple cardboard and even as both LP/CD. Maybe this makes people happy now... I've never seen **Tesco** advertising their releases as if they were status symbols. It's very different from some labels, whose list is nothing but description of how special the item is and how limited. Like: out now 7" of xxxxx on color vinyl ltd 200 with post cards, poster, sticker, handpainted cloth bag, etc. all stuff is just merchandise for collectors. They often don't have artwork from the band or anything so much in use. It's just something cool to make it more wanted. But that is still part of the culture and fine with me to happen here and there as long as it doesn't become the sole reason and as if it would be more important and noise itself only a footnote.

About **Freak Animal**, I sell limited items for the same price as normal items (read: limited to a couple hundred more) or very close. I don't underline their "speciality" or make side things to be big "selling points". This is how I would like things to happen. I'd like industrial/noise to be more back to "underground aesthetics". I like some professional booklets, nice glossy thick covers, neat computer designs like **Segehuva**, **Alchemy**, etc., but more often I can associate myself with the handmade, rough, xeroxed and obscure stuff. I give my salute to **RRRecords**, **Deadline Noise Recs**, **Praxis Dr Bearmann** (rip), old **Tesco** way, **MSBR**, **PacRec**, **Hospital Productions**, **Self Abuse** and many many more labels of past and present.

Some may ask if this article was so good it had to be printed in the magazine. Some may even ask what was the point of doing even a lengthier answer for it. Well, I don't think it was so much provocation to me, it was just matter of raising discussion. Having been running a label for many years, I have some experience and view on it. I get some messages from people who have been around for years and now start to buy something. They might have never given any attention to my works and now when they read on some messageboard that it's so "cool", they come to bitch about why the record was made in such a small pressing and why it's not available anymore for normal price. I know all people didn't/don't know me, but there is a lot of people who didn't care about some records until someone else told them it's "cool". If they would follow the underground, they could have bought releases when they came out, for really cheap price. Some were not in the scene when **FA** started. But same was with myself compared to a lot of old labels and still I have managed to get decent amount of old releases by just being in contact with people.

I totally support tape trading and have lots of tape copies of old hard to find items. It's just fine when you have no possibility to obtain the original record or if it's only the music/sound that matters. It is one side of industrial culture networking.

There is a thing I call "underground ethic". It drives over all the rest within underground. And for me it means for example that I don't sell my own records for a bigger price than I would gladly pay and I don't auction rare stuff for absurd prices (=more than I would pay). For most of the time, small editions are not a sign of middle finger for the audience, but honestly the expected amount of copies that is needed.

For this issue of **Degenerate**, I didn't have that much time to write reviews and even the interviews were just a few. This article/open letter may serve as my major input to this issue and a general salute to all those small and a bit bigger labels who keep my head relatively sane with their continued and very little rewarded work!

Translation/meaning of Segerhuva.

Tommy: The English translation for Segerhuva is actually "caul", i.e. the membrane that sometimes (very seldom) covers the head of a child at birth. In folk mythology/superstition, this has always been a good omen.

Who is involved in Segerhuva? What are your distinct functions in it? Are you ready to reveal a bit about your private life: your ages, your geographic locations, your jobs, your annual income (facultative), the volume of alcohol required until you vomit, any other drug(s) you indulge with, your sexual preferences, & have your parents been open-minded & comprehensive, or average, or rather traumatic in your childhood & adolescence?

Tommy: Segerhuva is run by three people – Jonas Kellagher, Love Rosenström and me, Tommy Carlsson. Speaking for myself, my private life will remain private for the time being. It's not that I'm overly secretive, but my family have nothing to do with Segerhuva. I was born in Gothenburg, but reside in Stockholm since a few years back. My parents have

respective "genre".

Tommy: Regarding the inspiration for Segerhuva, some specific record labels have been extremely inspiring in one way or another – too many to mention all, but I would like to point out FIERCE and BROKEN FLAG, whose activities have been a source of great inspiration in a lot of ways. Also, growing up in Sweden in the 80's it is impossible not to mention RADIUM 226.05, although some of their rock'n'roll leanings were pretty frightening... My listening habits have been some sort of natural progression after discovering TG/ Test Dept/Einstürzende Neubauten etc when I was 13. This coupled with Grass and Devo (both bands that I worshipped then, and still worship today) at an earlier age is where I started finding music that really interested me. I got into the heavier stuff like Merzbow, Mauthausen Orchestra and Whitehouse/Come Org when I was 14 and it was all downhill from there. Projects that we would like to release? If I can dream, I wouldn't mind doing a massive boxed set of the complete works of C.C.C.C. ... It's very hard to pinpoint exactly what motivates/stimulates us to do a particular release, but a nice personality and outstanding music usually makes it easier to work with someone.

Esthetics of Cruelty. I have some Vehm material on tapes that perhaps will be released sometime in the future when I get the time to finish them.

Lately you've been involved in setting up shows, notably the Segerhuva Showcase at Fylkingen/Stockholm during april 2004 that featured MK9, MOLJEBKA PVLSE, MARTIN BLADH (of IRM & SKIN AREA), & TRERIKSRÖSET. Has it been your first experiment with events' organization, or has there been anything alike before? Have you been satisfied with the amount of people showing up, how things turned, feedback & reactions? Would you like to further this activity in the future?

Love: Actually most of the work was done by some friends of ours who calls themselves Klubb Rehab which organizes concerts sometimes in Stockholm. I have never arranged a gig by myself earlier. Considering it was on a Sunday night, 35 dedicated people came and made it all a hell of an evening! On a sidenote, are Swedes lazy coming to gigs or is it because Sweden is so big so you'll have to travel for say 5 hours to get somewhere? I think we should organize a Segerhuva tour somewhere sometime in the future, as most of our bands don't play live too often. We would gladly accept offers!

SEGERHUVA



always been very supportive of all my choices, although they tend to be more old-school in their musical taste. My mother is a big fan of The New Blockaders for instance. We are way past the time in life where drugs are needed to fill our spare time. Alcohol... I will pass out sooner than I vomit. Prefer hard liquor to beer/wine.

Love: I manage the mailorder and the website, and together with both Tommy and Jonas we all decide upon all things regarding releases and plans.

I'm 28 years old and I'm working as an assistant at an easy-to-read book publishing company located in Stockholm and I guess my income is that of a standard worker. Regarding drinks and alcohol it's not really a question of how much but a question of the quality of the goods and the amount of time you have, isn't it? I should additionally call myself a "fag smoker". Other than that I have a girlfriend so I guess I'm hetero, but who knows?! My parents are divorced since I was a kid and the only time any of them has put up a fight was when I was listening to TG's "We hate you (little girls)" many years ago and my mother was watching a documentary of the abuse of Yugoslavian people during the war there and she heard the music from my room. No, I don't live with my mother any more, thank you!

Genesis of Segerhuva please: when & how? What have been the main motivations? Do they remain equally high through the years or has somewhere a kind of "routine" installed?

Tommy: We started working with the label in 1998. Segerhuva was the brainchild of Tommy Carlsson and Jonas Kellagher. After a few years of running the label, we came to the conclusion that it was impossible for two old, lazy bums to run this operation, so we adopted Love Rosenström in the Segerhuva family. He had been recognised as a good guy since long ago, and he had expressed an interest in doing something by himself. We soon realised that the best thing would be if he joined forces with us, and we are happy to say that things have been running much more smoothly.

The primary motivation was a need to DO SOMETHING. Also, the fact that Government Alpha was producing outstanding

I think there's some sort of paradox in Segerhuva that is constitutive of its charm, that is the coexistence of a strong sense of humor along with seriousness, reliability, "professionalism" to some extent. How do you deal with this, which could be an antagonism for others? Is there a defined borderline between chaos & order?

Love: Isn't this what life is all about? This is not a conscious strategy, I think it only reflects ourselves as people.

What is life in Sweden like? The rest of the world seems to carry a lot of clichés about Sverige & Swedes: beauty of women, hardcore porn, total prohibition of prostitution, very high prices for everything, high material standards of life, developed social welfare programs, almost total absence of crime. Can you dissipate the misunderstanding?

Tommy: I think I would prefer not to.

Love: I guess you'd have to come here and find out for yourselves! Most of the stuff you mentioned are fairly right, though I wouldn't really say Sweden has a "total absence of crime".

Tommy, what about TRERIKSRÖSET?

Tommy: Treriksröset has been my project since 1996. My focus is on noise, sounds without content if you wish... Often filthy, broken sounds, recorded mainly on very primitive analogue equipment. I record new stuff way too seldom, but so far I have done a few tapes, and a split 7" with ochu. There have been very few releases so far, but I am working on a number of releases right now, for labels such as Chondritic, Denshi Zatsuon and Troniks/PACrec.

Love, what about OCHU?

Love: I started OchU in late 2002, having had plans earlier but not getting around doing anything proper (is it proper now?). My main idea was simply to do music again, having played bassguitar in a garagerockband some years back. I would regard my work as 2 entirely different sides of a coin, one side downright personal and one side very unserious, both entangled as in real life I guess. I have never been very interested in "quality sound" or any techniques at all, I hope that reflects through what you hear.

Jonas: I was part of a team that organized something like 40-50 hard-core punk shows in mid-late eighties and got totally fed up with it. After that I organized a gig with Brighter Death Now, in Slaughter Natives and Mental Destruction in Gothenburg and vowed to never arrange a gig again. I basically have better things to do with my time.

What would you ideally want to achieve with Segerhuva? As big as C.M.I. maybe?

Love: Roger does a completely different thing I think as he is at least partly depending on the artists to sell a lot of records. We want to release quality music and nice accompanying covers, that's the only goal.

Jonas: Well, I wouldn't mind having the sales CMI has but then you have to work full time on the label and I'm not sure that is what I want.

What's in the pipeline for Segerhuva? Any chance we could hear seger 3 "Kommerz: Merzbow in the Hands of Origami Replika" someday?

Love: The Origami Replika CD will be out this year at last, as well as a limited Mnem LP. After those two we have the CD re-release of the old tape masterpiece "Master control" by Blood Ov Thee Christ, quite a famous lad there, at least for us fairly old wankers in Sweden. This release will blow a few minds we hope! What happens after that is unwritten at the moment as I (Love) will become a father for the first time this summer so I guess Segerhuva will be on a small hiatus for some months then at least! We all have idiotic thoughts of what to release in the future...

How do you view/feel/envision death? Do you have any consideration for an idea such as "metempsychosis"?

Love: I just think about it as death, nothing more. What is "metempsychosis"?

www.segerhuva.se

noise, but no real full length release had been done was a huge part in the decision to release his LP as the first release.

Have there been other labels influencing you at any stage? What have been your progressive discovery of noise & atmospheric musics like? Which other "genres" or bands were you worshipping prior to this? & could you mention couple projects, still active or eventually defunct, that are among your favorites, & who you'd like to release on Segerhuva if possible? What is generally motivating the choice of this or that project as for what you release?

Jonas: The one thing that possibly have influenced me in getting involved was growing up in Linköping in the seventies-eighties and by chance wandering into a performance by Njurmännen.

Love: I would say all labels I've bought stuff from over the years has influenced me in some way, although many of them hasn't really influenced my taste regarding Segerhuva-releases directly. I have been listening to all kinds of music from my younger years (yes, even De La Soul once upon a time!). It would have been nice to release the TNB LP "Simphonie in x major", Maeror Tri's "Myein" CD and tons of other stuff of course, all of which I consider the best in their

There is no main focus besides what happens in my life at the time of the recordings. My track titles are often chosen with something special in mind though. I guess standard industrial concepts aren't really my thing, there is already many bands that covers official issues.

Jonas, do you have your own sound project?

Jonas: I've recorded under a couple of different monikers and with different people since 1983 but very little has been released. Something on cassette that Njur Records released and as Vehm on the CMI compilation





THE NEW

'The purest voice of sonic nihilism'

'One of the most renowned and influential artists to produce this nauseating and questionable genres of music. Recorded live in England in 1983, 'First Live Performance' captures TNB in superbly punishing form as they deliver a constant wave of analogue noise which is strewn with high pitched squeals and tortured electronics that together create a smothering blanket of dense blaring sounds that tear shreds off you as they claw themselves from the speakers, creating a sonically nauseating result as they go. It's hard to believe that there are artists who still don't manage to replicate the ferocious nature of this some twenty years later. An amazingly achieved piece of noise history.'

(Dystonia Entartete Kunst)

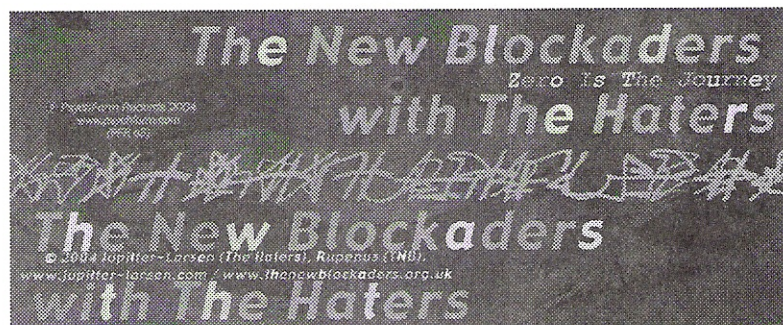
'First Live Performance LP'

Edition of 349 www.vinyl-on-demand.com

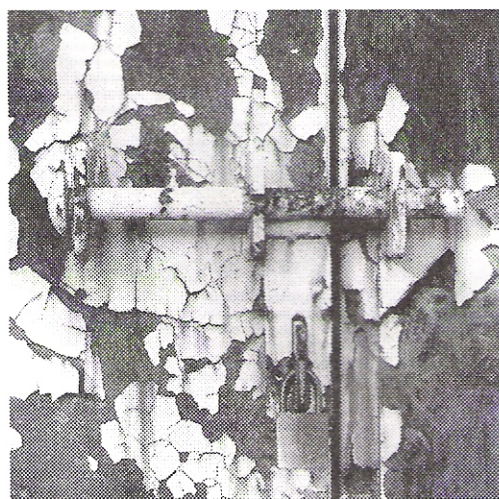
THE JUDAS KISS (UK)

'Zero Is The Journey'
(with The Haters) CD

Edition of 500. www.psychform.com



'Miracle collaboration by these noise maestros, 'Zero Is The Journey' contains two long tracks, which is mainly processed/produced by The Haters using raw material supplied by TNB. The ear-splitting high frequency noise of the first track, 'Zero Is,' may drive you mad if you listen on headphones. On the second track, 'The Journey,' TNB's metallic/fricative noise and The Haters' sounds are nicely arranged. It sounds like re-constructing early TNB using digital technology. This breaks new ground and develops an unknown territory for noise music. I don't hesitate to call this a masterpiece. MSBR (Japan)



'Prickle/Crevice' (with Nobuo Yamada) 1-sided LP

Edition of 300 standard / 70 w/ collaged/painted sleeve / 30 in metal box. www.psychform.com

I thought that I had been transported into the mental madness that is TNB as far as I could with the nihilistic stylings of the Rupenus crew, but when I first heard this I was catapulted into a deeper chasm, one that takes the mindless meditation of TNB further on into oblivion...in a completely new direction. Images of 1,000 sax players being blown to pieces and torn apart in the middle of a concert comes to mind as you listen... yet at the same time you are culled into an incredible psychedelic journey of meditative proportions... and left with a full feeling of the meaning of nothing. PSYCHFORM (U.S.A.)

TNB 1982-2003: 'Even anti-art is art & that is why we reject it!'

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REVIEW

Reviews by: (J) J. Mattila, (M) Mikko A.



A.B.G.S. "Echte" CD (CoC)

First off, I must mention that this CD dates back to the early 90s and at the same time I have to say how much of a shame it is I hardly ever see this cool special packaging anymore. It's all done very simple, just a black/white sleeve sealed inside a weird metallic frame, but it looks amazing! A.B.G.S. were mostly about doing location recordings where they would record their material e.g. beneath railway bridges or inside air-hold shelters and just capture the acoustics of that location and do no post-production or overdubs. Most of the stuff here is incredibly captivating as they've used the metallic structures etc. of the location and the natural echo just makes it sound unlike anything you could come up with in a studio environment. I'm not sure if they used any traditional instrumentations on location, but if not, the drones created through the echo of constantly clattering objects are pretty amazing. The tracks vary in length from just over a minute to long, hypnotic pieces with a strong sense of urban primitivism or ritualism in them. This is exactly how I enjoy ambient/post-industrial the most and it's a shame you don't hear this kind of stuff anymore. I'd advise everyone to look for this CD, it should be still available. Essential. (J)

> CoC, Postfach 7009, 58121 Hagen, Germany

A.B.G.S. "Erdlager" CD (CoC)

This CD was released already in the mid 90s (the recordings date back to 1993), but I received a promo copy of it just now, so I assume it should still be easily available. A.B.G.S. use only found objects (steel plates, containers, oil barrels etc.) as instruments and record everything live in diverse locations such as abandoned warehouses, bunkers etc. The sound is in no way treated afterwards, so the tracks on the CD are the actual performances as they happened. Stylistically the material ranges from quite minimal music concrete stuff to louder and more energetic percussive pieces with hypnotic rhythms created by several people banging whatever objects available and chanting at the same time. At their best, A.B.G.S. sound a lot like Militia without the background electronics, but at their worst they sound exactly how you'd imagine someone randomly kicking a plastic bottle around in an echoing cellar i.e. it's pretty boring. Anyway, most of the stuff here is really good and I've always liked the idea of recycling and re-contextualising junk for sonic purposes, so I enjoyed this quite a bit. (J)

Absurdum "Absurdum Series Vol. 1" CD (Periode Records)

Rough black & white booklet with images of good looking females, usually eyes messed up with pencil, mixed with images of female corpses and french texts. Included is CD in silmsace with morbid death industrial. 1st long track is basically only chanting vocals with noisy reverberation. It sounded obscure in beginning, but during 20 minutes of playing became rather dull. 2nd track includes more of other sounds. It is not typically bass dominated hum or very crushing. Very lo-fi and very suffocated middle frequency sounds. Like one drone sound of keyboards and grinding soniser, but holds the same structure. That is the case of remaining 2 songs as well. Static, droning & slowly grinding sound. Needed variety for well produced and heavy low end recordings of today. (M)

Aghiatris "Regions of Limen" CD (Epidemie Records)

Here's a Czech duo whose debut album didn't manage to impress me with its bland dark ambient, but this work is whole different story. This time the pieces work more like orchestral compositions, but are filled with post-industrial sounds and noises, echoing screeches of metal, speech samples, distant female vocals and synth sounds. The structures often move along with machine-like sounds and dynamics are created through the use of well composed passages always bringing new elements to the sound. There is a downside to the composed aspect though, since most of the sounds have been sampled and sequenced precisely, it all lacks a bit of that certain organic sound which would make this CD really unique. Anyway, this is a brilliant release and I'd recommend it to anyone who likes e.g. the Lofi Foundation material etc. (J)

> www.epidemie.cz

Ahizagailzehguh / Foutrdieut Split CD (Snip Snip)

I've heard only couple releases of this band, and despite quite useless name, they create extremely heavy and great harsh noise! It's so damn thick and bass loaded you find the floor tremble from insane soundpressure it creates.

Textures of noise are still rich and enjoyable, only underlining the intensity of this. Foutrdieut is less crushing. It relies on electronics, and is good in that. One track with loud vocals make me thing why did they include more?! That track was easily best from their part! More vocals here, and it would make good combination with electronics. (M)

> www.heartnoise.com/snipsnip

Ahizagailzehguh / The Cherry Point Split Tape (Ironiks)

Ahizagailzehguh is unknown name for me, but sounds something I could expect from USA. This is heavy as fuck harsh noise. Editing is fast, but not super-hetic. Sounds are different, but they still change only in specific sound-range. It stays always heavy and thick, and frequencies remain quite same after each change, so it doesn't feel very "jumpy", but neither goes into static wall of noise style. The Cherry Point delivers surprisingly same kind of sound. Noise itself is different. Just overall sound quality is so close, this could be product of one band instead of split. It's recorded live in Hollywood. Strong low end, and harsh middle. Coarse, not sweet or polished. More or less fastforward wall of noise. Sometimes you may wonder why got to buy/listen this, when there's ton of other tapes of same category available, but... why not? When I hit the play button, it is just something I feel ripping my guts and attacking the ears with such force, it purifies mind from useless questions and gives the answer. (M)

> www.heartnoise.com

Alexei Borisov & Anton Nikkilä "Typical Human Beings" CD (N&B Research Digest)

This is starting to be a bit too artsy for my taste. It's somewhere between electroacoustic, glitch, experimental improvisation, art noise and whatever the hell those genres are called. The tracks are constructed around Borisov's texts spoken in Russian, sometimes backed up by improvised bass lines, sometimes concrete sounds, sometimes droning electronics and sometimes glitchy soundscapes. It's never really loud, instead the backgrounds to the spoken pieces remain quite calm. Maybe the noisiest pieces are the two live recordings of "Viva Rock'n'Roll", but by no means are they pure noise either. Undoubtedly someone will enjoy this CD a lot, but it hardly offers anything for me. (J)

> www.nbresearchdigest.com

Alligrena "Tonræder" CD (Ergut)

At first I thought this was some Allerseen side-project, mainly because the artwork reminds me so much of Allerseen's releases and has been in fact designed by S. At. Anyway, Alligrena is not an Allerseen side-project and the material is more traditional post-industrial sound. A lot of the sounds have apparently been recorded live in various locations, such as inside bunkers, corridors etc. and that gives it a nice touch. There's nice use of natural echo and things don't seem too polished, even though at times I could hope for a more powerful production. Most of the tracks rely heavily on rhythm and the echoing sounds of percussion/metal junk, backed up by droning loops, but there are also acoustic instruments (clarinet and violin), also recorded in special locations) used which bring a nice addition to the sound. This CD owes a lot to the originators of the post-industrial scene and it's nothing too amazing to be honest, but it's still worth checking out even if for the nicely used live location recordings alone. (J)

> alligrena@gmx.at

All My Faith Lost... "As You're Vanishing in Silence" CD (Cold Meat Industry)

I'm puzzled about what might be going around in Roger Karmanik's head when he's doing releases like this. All My Faith Lost... is an Italian melancholic/ethereal/whatever act doing similar stuff as the bands on the American Projekt label. I guess this isn't the worst stuff I've heard from this genre, but it's still horrible enough for me not to play this CD ever again. (J)

> www.coldmeat.se

Anemone Tube / Christian Renou "Transference" Collaboration CD (Auf Abwegen)

Here's a nice collaboration from artists whose works I've always enjoyed: Stefan Hanzer/Anemone Tube and Christian Renou/Brume. For this work, Anemone Tube has provided source sounds which Christian Renou has then re-worked and finally added his own sounds to it. A lot of the material is very calm and ambient, reminding me very much of Anemone Tube's more ambient and droning approach, but there are also more striking noises and louder electronics adding to the dynamics of the sounds. The subtle melodies underneath the dense soundscapes create a sense of melancholy to the entire work which sometimes appears as a sad mood in the ambience or in a more aggressive manner as abrasive low electronics like in the third track. I'd say this is a rather challenging yet rewarding CD and I like it a lot. Limited edition of 500 copies in a poster sleeve. (J)

> www.aufabwegen.com

Anonymous-Jpn "1" CD Anonymous-Jpn "2" / Tengu Steps" CD

I got couple of these CDs when I was in Japan. 1st CD includes "AnonymouseAttack" and "AnonymouseAttack live". Electronic harsh noise. 1st track keeps it strength quite well in the beginning. Just sharp and painful synth noises, with quick changes. Before end of track, there comes

distorted TV soundtrack music or commercials or whatever and noise transforms closer to laser-gun zap noises and it seems like he is losing the focus. Luckily soon explodes crunching sounds and high pitched droning electronics and track ends into decent noise climax. Live track is exactly same kind of sound. I suspect it's direct mixing table recording or something.

Tengu Steps is one longer piece, which starts with slowly waving and pulsating analogue synth, which is later accompanied with various other sounds. Nearly harsh noises, but never becomes as harsh as the 1st CD. Whole playing time follows specific lines, where deep rhythms, nearly beats, make background for various sounds what come and go. Distorted noise, flowing water etc. It is definitely more experimental than 1st disc, but at the same time much less noisy. (M)

Antenna 59 / Hermit / Karmakumulator / Praying for Oblivion Split & Collaboration CD (Noiz Inkvizition Rekordz/Carpe Diem Records)

Here's a small noise release with bands mostly known from other smaller noise releases. Most of the stuff here appears to be taken from live performances and collaborations. First off, Antenna 59 does four tracks of rather nice harsh noise. Great sharp sound with enough high and low frequencies to keep it in balance; really good diversity and flow in the noise. Also, instead of just harsh noise there's also some muddier, calmer stuff which is closer to ambient noise. Hermit should be quite well known to anyone into the noise scene and here presented is a live recording from Croatia in 2001. The track opens with a long introduction to the performance after which there's plenty of weird vocal abuse, pretty abstract electronics and some voice loops, and that's basically it. No noise or anything loud, it's mostly experimental and minimal. Next up is a live collaboration between Hermit and Karmakumulator from the same gig. This is pretty experimental stuff as well with some rhythm loops in the background and weird electronics in the front. There might also be a computer there since there's some really sharp electronics buzzes and clicks. Then it's turn for Karmakumulator's solo set and it's mostly the same kind of un-noisy random electronics with some spoken recordings going in the background. Not that exciting. Closing the disc is a live collaboration between Praying for Oblivion and Karmakumulator. This is more noisy stuff, but there's some of those random electronics as well and here it works a bit better since they offer a break to the noisy bits. All in all, I think Antenna 59 offered the best stuff on this disc, but it's still a nice d.i.y. noise release with a cool plastic packaging. (J)

> www.carpediemrecords.cjb.net

Ariel Sharon's Head in an Industrial Press "Nothing Gets My Dick Harder than the Screams of a Dying American" 7" (LOD www.jigokukui.net)

"Lo-fi as fuck hiszoball blast grind" says cover. Well, yes, experimental grindcore craziness with reduced all the aggression and strength and added all the wannabe craziness and funkyness goodness. This is what I highly dislike. Surely it has its good points, but I can't understand why this kind of one-off jokes must be pressed on color vinyl in color covers. I must be wrong kind of audience. (M)

Aryan "Anthology: 2004-2004" CD (Arrogant Ear Recordings)

No idea about the history of Aryan, but I'd assume it's a short lived project from the Gateshead folks, also behind several other small projects. With track titles such as "William Bennett's Bank Account" or "You Suffer a Napalm Death" and the advice to "File under: shitsnoise", it's evident Aryan is pretty tongue-in-cheek and obviously not much for my taste. Rather pointless Whitehouse-inspired stuff with static analog synth, feedback, dirty vocals and mic abuse. Some humorous music etc. appears as well. I'll leave it at that, perhaps good for a laugh or two, but that's about it. (J)

> arrogant_ear@hotmail.com

Ataraxia "Saphir" CD (Cruel Moon International)

I'm probably not the only who's wondering why Cold Meat Industry (or anyone for that matter!) keeps releasing all these horrendous albums from Ataraxia! If you've heard any of Ataraxia's previous efforts, you'll know what to expect from this CD; acoustic instruments and really irritating female vocals. Actually if these tracks were instrumentals, they would pass as pleasant atmospheric music, but the vocals of Francesca Nicoli simply are something I can't stand. I'm sure you could find a better singer in any Italian small town bar. "Nuff said. (J)

Atomtrakt "Verwüstung" MCD

This is a new German artist, creating bombastic and militaristic synth music. He has been doing intro's for black metal bands etc. and somehow the whole release has a black metal feel to it even if the actual music has nothing to do with metal. I must say right away that I really don't like this type of stuff, but I must admit it's done pretty well for what it is. There are good ideas in the songs and a certain kind of cold atmosphere shines through. The sounds aren't as lame as I was afraid they might be, but they sound quite plastic anyway and I guess that's a part of this genre. I can't say much about this release, but I'd recommend this to anyone who likes Puss in the Hat or similar acts. Atomtrakt should also have a 7" out on the German M.N.D.R. label soon. (J)

> www.atomtrakt.com



Atrium Carceri "Seishinbyouin" CD (Cold Meat Industry)

I don't recall hearing Atrium Carceri's debut album, but judging by what I've gathered from reviews, I haven't missed out on anything special. "Seishinbyouin" stands for lunatic asylum in Japanese and this apparently is a carrying theme here since the tracks are filled with plenty of sounds from bleak and damp prison cells, twisted voices and nightmarish noises. Nevertheless Atrium Carceri works in the field of "musical dark ambient" with the usual stretched out echoes and ominous noises combining with subtle synth harmonies, desolate piano melodies, strings and occasional vocal parts. When the musical elements are used well they just add to the bleak atmosphere and you hardly notice the melodies, but at their worst they sound like some lame adventure movie soundtrack. This is definitely a well created work and one of the best CDs of this style I've heard in a while, so perhaps it's worth checking out. (J)

Barrikad / Death Squad + Hydra Split 10" (PacRec)

Finally more of Barrikad! This is probably more aggressive noise than "Here We Come!" CD, but sound is pretty much the same. Harsh and primitive electronics, like distorted radio signals and guitar and distorted speeches and other sounds on the top. 3 songs is enough with the little variation what Barrikad this time offers. On the other side Death Squad & Hydra collaborate to create electronic piece documenting mental problem. Electronics are not extreme. They serve as background to highly treated vocals. Vocals are not aggressive either, only spoken, reading the letters of the mental patient. Result is decent. It's far away from loud power electronics of Hydra or noisiest creations of Death Squad, presenting experimental electronics. General atmosphere isn't that far away, though. (M)

> www.segerhuva.se

Bastard Noise "Sound Engine" CD (PacRec)

Another nice release from PacRec who have shifted from business card CDs to proper CDs in stylish yet compact carton sleeves. This disc contains quite varied stuff from Bastard Noise from several different sessions. The first track is a live collaboration with Jesus Philben and it's a combination of calm ambient backgrounds and really sharp and abrasive electronics noises, occasionally growing louder and noisier, then calming down again and retaining great dynamics to the end. Next up are three tracks recorded in August 2001. A noisier approach here with plenty of that unique trademark Bastard Noise electronics sound here. Heavy, high energy tracks, especially "Asphalt Creature Sickness". The fifth track, "Human Denial" is a mail collaboration with the Japanese Gully Connector. I guess Bastard Noise here does the calm droning background and the classic vocals and Gully Connector is mostly in charge of the noise which is simply excellent. Ending the disc is a 27 minute performance "Seeding Interstellar Space" which apparently has been recorded live on radio. Good stuff, going through full blast harsh noise to more experimental electronics, but constantly keeping things pretty loud and noisy. All in all, another solid Bastard Noise work in spite of the varied contents. (J)



Bestia Centauri "The Self Immolation Rite" CD (Somnambulant Records)

Not being that initiated in magic, I only had a vague idea of what the self immolation rite was about, but fortunately there were some liner notes in the booklet which shed some light on the matter. Bestia Centauri has been basically asked to provide a sonic accompaniment to the rite as the original recording from 1990 by Christos Beest, complete with chants and reading of the script, needed updating. Bestia Centauri has abandoned human voices and readings from this work, opting for what could perhaps be described as a combination of dark ambient and electroacoustic composition. The four lengthy pieces carry the usual dark ambient elements in the form of spacey soundscapes and obscure atmospheres, but there are lots of more challenging sounds and treatments than in your run-of-the-mill dark ambient. Abstract structures of cut-up noises, disturbing noises and blurred drones resisting conventional forms. I find this quite an interesting work and I was surprised that Bestia Centauri could come up with this level of quality as I haven't been too impressed by his previous works. Anyway, recommended not only to those with magical interests but those with an interest in a bit more unconventional dark ambient as well. (J)

> www.somnambulant.com



Big City Orchestra "In a Persian Market" CDR
(Verato Project)

I discovered Big City Orchestra fairly late, but after getting more familiar with their material I found most of it to be extremely interesting. The "Persian market" theme reflects in the actual work quite well with field recordings of the wind whistling in the desert, exotic instrumentations and bits and pieces of apparently Persian music as well. Actually this might be the most musical Big City Orchestra work I've come across thus far and for that reason it doesn't strike me as their best work, but luckily their more droning and experimental side is present on this disc as well. I wouldn't necessarily recommend this to anyone not familiar with Big City Orchestra, but those who know their style might enjoy this quite a bit. Limited edition of 100 copies. (J)
> www.verato-project.de

Biopsychoz "P.S." CDR

Holy shit! Russian EBM! Three tracks of totally pointless guitar driven EBM reminding me of some old Apoptyma Berzerk etc. Some parts sound absolutely hilarious. This CDR also comes with a multimedia section with trailers of films Biopsychoz apparently have done soundtracks for along with tons of photos from their live appearances etc. For such run-of-the-mill material, they sure seem to put a lot of effort into their stage appearance and shows. Well, I wish this is the last I hear from them. (J)
> biopsihoz@mail.ru

Black Sand Desert "Blight" 3"CD

(Snip Snip)
Label described this "harsh atmospheric noise". I would say this is quite bad. Better description would be that laser noise. Few times when they think it finally starts either becoming little heavier, it's back at lame synth/electronics sound with no balls, no heaviness, no violent pressure. In last 3 minutes sound is fairly good, but is missing the feeling. It's not the most irritating zap gun stuff, and when it is more static it nearly works. There's plenty of better Snip Snip releases to choose. (M)

Bloodminded "Gift Givers" CD
(Bloodlust)

Previous CD was huge improvement, and showed that there indeed is possible to make new and innovative power electronics, without forgetting the roots. Mothercare CD single delivered short noise tracks with supreme sound and violent atmosphere. After impatient long wait, when "Gift Givers" was finally finished, I can't honestly say it lived all expectations. Or should I say, for my taste, it went lightly too far. Noise itself is quite traditional Solotroff, with power of synth noise, some feedback etc. Problem in this case for me is the vocals. There are so many of them, all different, going at the same time. There might be 3-5 tracks of shouting at once, people yelling different things. There was same thing done in previous CD, but then, I feel also vocal sound (= echoes etc) was better than this time. After first disappointment, I must say, later listening proved it is still decent. At least creating something new, and not repeating the most usual methods. Lyrical content is getting better and artwork is nice. (M)
> bloodlust.blogspot.com

Bound "Final Signs" CDR

This apparently is the only work remaining of the project which David Rogers was a part of before starting Brethren. I believe this has been released as an 'official' version as well, but I just have a demo version. Bound falls somewhere around the noisy power electronics field, but they work with pretty minimal electronics compared to the usual U.S. style wall of electronics. They also use some sounds which could almost be called "glitchy" and I must say that the actual noise and electronics is what turns me off about this disc. I admit that it's nice when someone uses a little more unconventional sounds, but for some reason I can't get that certain power electronics feeling from this. Three tracks include vocals in the traditional distorted shouting style and they bring some variety to the sound, as do the few speech samples they use. Anyway, this disc more or less failed to impress me even though it has its good moments as well such as the great track "Shit". (J)
> threeheads@msn.com

The Broken Penis Orchestra "Oral Copulation" 3"CD
(Psychochrist Productions)

6 tracks in 23 minutes with just cut up's of people talking vaginas, penises, sex, whatever. Short word fragments create strange collage, but in long listening not really my cup of tea. (M)
> www.psychochrist.com

The Broken Penis Orchestra "Testicle Difficulties" CDR
(Psychochrist Productions)

Genitalia obsessed cut up stuff. In this disc there is not only speaking, but various music and sound clips. For my ears it is quite hard to say what of sound collages are better and what are worse. If it ain't cuts of noise, it's basically all just same to me. Whatever music clips, whatever word fragments etc. in old times you could appreciate the nerves and work what demanded to make it. These days with computers and easy editing programs, making sound collages, perfect cuts, etc. it no longer amazes me. Fans of this type of arts may want to check, noise fans don't have to bother, since there is hardly any noisy moments. My personal favorite was 6th track what is more about sound, not so much about spoken word funnies. (M)

Can't "New Secrets" Picture LP

(RRRecords)
I don't know should this be labeled as Can't or Jessica Ryan album, since both are mentioned. I was earlier told this is power electronics, but well, at least not in the most traditional way. Often sound is simple, high pitched and lo-fi, reminding for example earliest work of Consumer Electronics. Instead of just focusing on short wave radio or similar signal generators, Jessica brings in "feminine" touch. There is whisper-like singing, whistles, and so on. Basically

it's experimental electronics with noisy edge. What makes it strange, is that basically, I all the time convince myself, this is the kind of stuff what I don't like, because of not enough noisy & artsy approach, but well, while typing this review, it's like 5th time I listen this, and hardly any other recording lately had to spin that often! (M)
> www.rrrecords.com

COCC "Live in Taiwan" CDR

(Tochnit Aleph)

Tochnit Aleph is known from various different CD & LP releases and it is beyond my understanding why this kind of jewels must be done on too limited CDR? We are talking about band who has worldwide following, and surely demand for more than 150 copies. This is good quality, though. Black CDR (I mean the reading surface is black plastic) and A5 size covers etc. Live recording is typical COCC with electronic noise dominated by analogue synths. There is no heavy low end despite one member is playing bass. No crunchy harsh noises, more just mid-sound & high pitched synthesizer fuzz. It is close to any old COCC sound. Like LP on RRR some of the Endorphine Factory CD's. Sound must be little additionally distorted, but doesn't become as harsh as for example "Flash" CD. 40 minutes of steady noise wall is good to listen to. (M)



Celestial Plenitude / Priest in Shit / Concrete Violin
"Human... Involution" Split CDR

(Tabula Rasa)

A nice three-way split in the D.I.Y. tradition of Tabula Rasa releases. Celestial Plenitude from Spain opens the disc with four tracks of intense and noisy electronics. He (?) pretty much goes through the entire spectrum of frequencies, mostly on full blast, but there are some more minimal and calm passages as well. Even though the sounds are intense, distorted and noisy, it never gets really powerful and loud, leaving the final impression somehow thin. I'm not sure of the techniques used for making the noise, but all I know it lacks the depth needed to really make it interesting. Definitely not the best stuff I've heard from Celestial Plenitude. Next up is Priest in Shit (Richard Ramirez and Sean E. Matrus) with the lengthy "Brief Interviews with a Patient in Need of Medical Attention". The piece includes spoken passages, but they're so deep in the mix, it's difficult to make sense of what they're saying. The actual noise is a mixture of weird effect jerks and heavy electronics rumble. Everything is well assembled and the sounds are strong, but at times the noise seems to be losing its point and energy. Luckily it usually picks up again and sounds great, but I'd still prefer hearing just the good parts alone without the less powerful stuff. Concrete Violin does four tracks on which the volume is pretty low for some reason, making it sound quite weak if you don't turn up the volume. Dirty harsh noise and electronics. No fast cuts or fancy editing, it's mostly just heavy and distorted effects abuse. The sound could use more low end, but it's pretty painful as it is. A fairly good release overall, although the packaging could be something else than pixelated artwork mess color printed on regular xerox paper. (J)
> tabularasabar@hotmail.com

CM Von Hausswollf "Three Overpopulated Cities Built by Short-sighted Planners, an Unbalanced and Quite Dangerous Airport and an Abandoned Church" CD

(Sub Rosa)

I haven't been keeping too close an eye on CM von Hausswollf's works as I've pretty much regarded him as another of those boring glitch artists. Well, that he is and there's a lot of that snap, crackle and pop featured here, but there are some good moments as well. The first track "Mexico City and Tokyo" has some subtle crackle, but also some heavier tones which nicely build into layers and create interesting dynamics. "Muhammad Murtala or so..." is pretty useless as it's just repeated popping sounds with a low hum in the background. "Bangkok" is again a more lively track with really high pitched tones and sweeping white noise going all over the place. The sweeping noise eventually gets more dense and bassy, definitely making this track the high point of the CD. "Leftover Gods in Chicago" closes the disc with a repetitive and really low pulsating bass drone which sounds pretty good when you turn the volume way up. Not much for my taste on this CD, but still a lot better than I expected. (J)
> www.subrosa.net

Condanna "s/t" CD

(Avanguardia dell'Anima)

Very minimal information is available about this Italian project; the sleeve bears none and the label's website isn't too helpful either. Not sure how to describe Condanna sound, but I'd file it somewhere under dark ambient. They combine very clean analog synth sounds to distant rhythmic clicks and waves of drones, hums and very monotonous choir-like synth sounds. At times there appear hints of more powerful rhythmic elements, but hardly ever do they fully appear and take over. The sounds are rather basic and at first the details seem quite minimal, but eventually reveal richer textures and the abstract nature of the structures grows on the listener as the disc spins on. The third track features some weird manipulated vocals and for some reason they remind me a bit of Coil and along with Nurse with Wound they might be something I'd compare Condanna to, but that's just my opinion. This proved out to be a rather enjoyable disc and it would be interesting to hear what this act comes up with in the future. (J)
> www.avanguardiaellanima.it

Contracreation "Procreation" CDR

If I remember correctly, Contracreation is a Swiss act, but this disc includes a live performance recorded at a festival in The Netherlands a year or two ago (it doesn't mention the year on the sleeve). During the 42 minutes running

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time there's some good harsh noise and not so good harsh noise, but it's still harsh noise with rather muddy sounds yet with enough sharpness and dynamics that it's not too difficult to listen to it straight through. I guess some of the sounds are just vocal noise through effects and they tend to sound a bit lame, but the electronics work really well. Maybe the best parts here could have fit into 20 minutes or even less and then it would sound excellent. Now there's too much jerking around with sounds before getting them right and getting into the groove with the noise. The CD is limited to 29 copies and comes in a cool potato chips bag. (J) > terrify_the_mortals@gmx.ch

Control "The Cleansing" CD (Packrec)

This CD collects Control's sold out and hard to find material including "The Cleansing" 3"CD on Frozen Empire Media, "Praying to Bleed" 7" on L.S.D.O. and compilation tracks from "Bitmapping" on Objective/Subjective and "Field Tales" on Hospital Prod. I was missing a couple of these tracks, so it's nice they're all available here. Anyone who has heard Control know what to expect from this CD i.e. heavy modern U.S. power electronics with the occasional vocals and samples. No need to go into further details here, but it's nice to notice how much Control has developed in just a few years. For example, the "Praying to Bleed" 7" was okay but nothing too spectacular compared to his latest full length releases where I'd say even the weakest material top the earlier stuff without any problems. Anyway, this is a worthy release if you're into Control and don't have the original releases. (J)

Control "The Means to an End" CD (Elbon Records)

Another full length album of digitally clear control electronics. It's not so often that someone comes up with so clearly his own style of power electronics/death industrial, that you will recognize it immediately when listening first track. All the trademarks of Control are here. Various layers of electronics, creating massive and sinister atmosphere what has never been done by the others. At least I'd dare to say so. Throbbing synths, noisy loops, sweeps of electronic noises and heavily effected shouting vocals buried deep into mix. Suffocating screams do not jump in your face, like in live situations, and instead of aggression of Control live situation, recorded work feels more as dark and suffocating. In some cases Control artworks have not been suitable for the music, but this time I must give credit for very simple and clinically clean full color images of injection-needles full of green liquid. And also front cover supports the atmosphere what album offers. Sometimes in future, I'd wish Control would also include loud vocals with less effects as well as more simple tracks among his current style. Even if these heavily layered tracks are so near of perfection, I think additional variety and underlining of the heaviness of sound would be easy to do with including couple more aggressive and simple noisy in-your-face pieces in middle. Still: extremely recommended! (M) > www.elbonrecords.com

Controlled Bleeding "Shanked and Slithering" CD (Hospital Productions)

This band has always been one of my favorite noisemakers. And needless to say, that applies to their OLDEST works. The later work they changed already in 80's, never appealed to me. Oldest works are still phenomenal, and despite one could give criticism that all the recycling of those masterpieces is worthless, I must say that I did welcome this CD with open arms. Several of the tracks are re-mixed or re-worked old tracks, some are unreleased pieces of old sessions. Still, wholeness is solid piece of Controlled Bleeding noise. It has been mixed and mastered to the ultimate maximum. Sound is one heavy bolt of noise. That is both advantage and disadvantage. I mean, even if it honestly delivers the crispest and heaviest sound, these days that kind of production is becoming generic. And to really stand out from line of bands, you'd need to stick on old school raw sound, instead of pushing limiters and post-production distortion to max. Anyway, like said, sound is extremely noisy. Could not really be any noisier than this. Metal junk, electronics, screams and more. If you heard CB, you know what you'll be getting. For the rest, I say just get it because you need to hear CB. (M) > www.hospitalproductions.com

Conversations About the Light "An Unfinished Poem for January Second" 3"CD

This is the first release I've heard from this U.S. project, doing some sort of mixture between experimental drone and harsh noise. "Inhale April" opens the disc with random drones and eventually through very sharp crackle (almost like some interference crackle from broken cables or something) some white noise appears, getting louder and louder until the second track "It's Because of You that I Cannot Watch the Stendahl Syndrome" blasts into full on harsh noise attack with a lot of low end rumble and piercing sweeps of mid frequency abuse. "Exhale August" closes the disc with some harmonic drones, sounding almost orchestral. Towards the end some noisier elements appear in the form of muddy feedback and right before crumbling into silence, the harsh noise blast attacks again. This is a pretty solid work of refreshingly daring material, not content with sticking to just one thing. Nice, recommended stuff. (J) > conversationsaboutthelight@hotmail.com

Cordell Klier "Blessed Be the Authoritarians" CD (Snip-Snip)

I've reviewed Cordell Klier's stuff in previous issues and I think I've always expressed my dislike towards his use of glitchy sounds. Well, here they are again, those sharp electronic clicks and drizzles, but somehow there's a different feel here. Most of the pieces are based on a very static ambient drone, usually very cold and isolationistic in a good way and on top of the drones are the minimal electronic clicks which range from scarce snaps here and there to subtle rhythmic patterns to dense drizzling layers. For some reason they fit in extremely well and intertwine nicely with the chilling drones. Good stuff from Mr. Klier, I'd like to hear more similar stuff from him. (J)



Corpoparassita "Zona Mutilazioni" CD (Assasin Monk)

Only 50 copies edition of Italian dark ambient. It is as dark as it gets. No melody, no beats. Just slow deadly sounds from low bass and dirty midtones. I appreciate the short tracks, from 3 to 8 minutes mostly. They are long enough to provide atmosphere what is desired and not too long to make you expect any additional changes. I don't know where & when this was released before, since last track is marked as "previously unreleased". It is massive 16 minutes piece. I suspect copies are already gone, but you may try from the label. (M)

Courtis / Marhaug "North and South Neutrino" Collaboration CD (Antifrost)

Interesting collaboration between Anla Courtis of Reynolds fame and the well known Norwegian noiseist Lasse Marhaug. One piece lasting 46 minutes. Starts off really minimalist with a thin electronic hiss and some occasional distorted crackle. Very slowly some lower frequency drones enter, but everything still remains calm and quiet. Subtle new layers appear and the soundscape grows without noticing. The sharp electronics at some point change into mellow feedback drones and warm low end rumble and around the 40 minute mark some louder, noisier and more distorted elements appear, but it never gets really noisy or massive and then the disc is over, leaving me somehow puzzled. It's extremely well done and the sounds are in constant motion even though you don't notice it at first, but I was expecting it to grow bigger at some point and when it didn't, it left me kind of cold. Well, my expectations aside, this is a nice and surprising collaboration work. (J) > www.antifrost.gr

Culver "Miss Rio" Tape (Matching Head)

British lo-fi experimental/drone stuff on a nice tape with minimalist xeroxed covers, simple and great! The first track "Waterfall" has some detuned guitar (?) notes stretching and bending all over the place. Usually this sort of stuff bores me, but here it works nicely and the sound is muddy and warm enough to avoid too sharp "experimental" sound. The second track "Once They've Licked Blood" is based on a static organ chord and besides some low, barely audible bass chords in the background and a few clashing sounds, there's hardly anything else there. Really hypnotic drones. Closing the tape is "All the Colours of the Dark" consisting of just simple piano melodies and some weird chanting voices, somehow reminding me of the early works of the Polish Za Siodma Gora and actually this entire tape has a similar atmosphere to it as some of the old Obuh Records artists. I like this tape a lot. (J)

Dada Jihad / Karmakumulator Split CD (Carpe Diem Records)

Another one of these very D.I.Y. style releases from Carpe Diem Records. Karmakumulator takes the first half of the disc with 11 experimental tracks. I'm having a hard time making up my mind on the material, since most of it sounds like pure crap to me: random bits and pieces of music, instruments, sound effects, loops, humorous weirdness etc. Then again, sometimes the random sounds just fall into place, creating some nice loops and textures. Well, those good parts are pretty scarce here, so this is another Karmakumulator release I don't care much for. Dada Jihad, I guess, is a collaboration between Karmakumulator and some other person. More experimental sound, the random instruments and musical parts blend here with loops of metal junk clatter and object recordings. It's not noisy, but I'd say I like this more than Karmakumulator since the metal junk sounds are nice and the stuff is more over-the-top in general. There's also a mail collaboration track with Hermit, but apart from the few more distorted and noisy blasts it's not that different from Dada Jihad's usual sound. All in all, this release did little for me, but I guess it's a nice D.I.Y. experimental disc. (J)



Daniel Menche "Invoker" CD (Antifrost)

I've been more or less blown away by everything Daniel Menche has released lately. "Invoker" is inspired by the old ancient practice of sound being used to call upon higher deities for strength and guidance. In a way I could say that there is a certain ritualistic quality to the three long pieces on this disc. The sounds ebb and flow from some of the greatest drones I've ever heard to more pulsating passages and full blast abrasive noisy electronics which take the listener into a frenzied state of mind. This work is perhaps a bit noisier and louder than Menche's other latest works, but that's what makes it so brilliant. Geniously structured loops drift back and forth, intensifying the atmosphere before exploding all over the place. The sounds are very organic and deep. At its noisiest the high frequencies drill through your skull and when calming down the drones hypnotise and numb the mind. This is a work that's difficult to describe, but essential to own. (J)

Daniel Menche "Skadha" CD (Antifrost)

Daniel Menche seems to be quite productive these days, but at least judging by the releases I've come across, he's managed to maintain a top notch quality all the time. This has been described as "Menche's most 'electronic' work to date" and there's definitely a different sound compared to e.g. the "Invoker" CD. Nevertheless, despite starting off

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V/A - SWEETNESS WILL OVERCOME [SEGER 14] CD

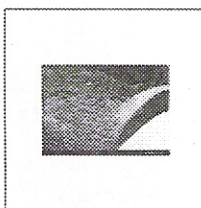


Here it is: the first Segerhuva compilation, a massive 74-minute budget priced CD with a 20-page booklet in jewelcase. The CD is filled from beginning to end with a strong and exciting line-up of both well known and newer groups, mainly from Sweden, but also with contributions from Finland and Japan. We are thrilled to be able to present a solid mix of sounds, from the most punishing ultra-harsh electronics, via the primitively thuggish all the way to the cocktail-sipping arty. Yes, we have room for all - please join the party. "Sweetness Will Overcome" features a wide range of artists making it a diverse and interesting affair. Our tribute to a stagnating but in a strange sense healthy scene!

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with minimal electronic crackle, the work soon builds into richer layers and textures which is usual for his style. Menche toys around with silence quite a bit here; just as you expect some noisy layers to kick in, everything collapses back to the minimal crackle. It creates a certain dynamic to the work without being too tedious. The sounds he uses are difficult to describe as they're not the most common types of drones or electronics, but often resemble the sound of static electricity growing more powerful, almost into uncontrollable noise. I'd say this is definitely one of the best Menche discs I've heard lately. (J)



Dead Raven Choir / Never Presence Forever
"Rozrywa Szwy Cisy" Collaboration CD
(Sonnambulant Records)

I've heard plenty of stuff from Never Presence Forever, but even though I've come across the name Dead Raven Choir quite often, I've never actually heard their releases. Well, judging by the sounds here, they seem to be some sort of a folk outfit since Never Presence Forever's droning soundscapes are quite easy to recognise and they are accompanied by acoustic instruments playing melancholic eastern European inspired melodies. Somehow that appears to sum the entire disc up quite nicely, since the material is mostly a combination of heavy droning ambient background and some acoustic instruments on top of that, either playing melodies or adding more drones, the latter admittedly sounding extremely good. The fourth track includes more distorted sounds as well as some vocals, but it's still pretty much in the same vein as the other tracks. Somehow I didn't get much out of this disc, mainly because the tracks were all quite similar. Perhaps a couple of more daring experiments in sound could have saved everything, but now this is a rather average release with not much to offer. (J)

Deathpile "Final Confession" CD
(Pain Compliance Productions)

Not all power electronics bands develop better and better. In some cases, they end up doing few less exciting releases before quitting. Deathpile made choice to stop after "G.R.", which definitely was the climax of Deathpile. While other stuff was decent, "G.R." was something what truly showed what Deathpile is about. This compilation of old recordings serves as a reminder that they did also other decent recordings. Out of print 7", compilation tracks, selected tracks from tapes and CD releases. Many of them were very limited (vinyls 100-250) and long ago sold out. For me personally, this release didn't offer much, due to the original works, but at least there is one track from last Deathpile "rehearsal". Those who do not own early releases, this CD is good opportunity to get everything in one disc what band considers worthy to keep available. (M)

> www.paincompliance.net



Desiderii Marginis "Strife" CD
(Cold Meat Industry)

It's been a long time since I've listened to anything by Desiderii Marginis, so it's quite difficult to compare this CD to the older material, but for some reason I immediately got the impression that what I was listening was way better than anything I've heard from him before. "Strife" deals with the human desire to engage in all kinds of conflict and Desiderii Marginis handles the subject in a very bleak manner. Everything is built on rather traditional 'CMI-style' sounds; metal junk clatters like doomsday machinery, stretched echoes surge from underground, synth textures create subtle dark harmonies over everything and there is just the needed amount of distortion here and there to keep things a bit edgy and rugged. Nonetheless here is where experience and vision talent comes into play; where younger artists dabble with the same ingredients pointlessly and come up with half-assed results at very best, Desiderii Marginis assembles everything into a bleak collage that captures the listener and takes him places instead of just sitting him down and boring him to death. This must be some of the best stuff from older CMI artists for a while now, absolutely recommended. (J)

Dogshit "Going to the Dogs" CD
(Loveearthmusic.com)

Punk noise is it? Very lo-fi appearance overall. Covers are crappy inkjet prints of cut & paste artwork. Or should I say lack of artwork. It's computer text on white paper, cut and pasted on another white paper with couple drawings and scanned & printed from that. Intentionally crappy, like probably most of the noise. There are decent noise tracks as well, but then again, you need to go through dozens of minutes of irritating beats and rubbish to get something worth to listen. At its best it reminds some old school uk tape power electronics, but always aimless form of it. When disc goes on for 70 minutes, I assume many people will be thinking if there would be some better things to spend their time with. 3"cdr with best 20 would have worked so much better. (M)

Dogshit "Sampler" CD
(Loveearthmusic.com)

This is 35 minutes with 5 tracks. Full color ink printed cover and probably some of their best songs in it. If you'd want to check out Dogshit, I say go for this disc! It's closer to the old power electronics sounds, but with completely different kind of themes/atmosphere. Throbbing noises, feedback, lo-fi humming fuzz. If this really is "sample" like I assumed, it is surprisingly similar in all of the 5 tracks. All are instrumental, they are obviously using some modern cheap effects and some of the flangerwork sounds quite low-resolution. This could work for people who want the old style lo-fi sound. (M)

D.R.S. "No One Should Have the Right to Speak Anymore" MCD

(Kaosthetik Konspiration)

Here's the first release from a promising new French label and most likely this is also the debut release from D.R.S. as well, a French death industrial/dark ambient act. Three tracks and a running time of 21 minutes. All the usual elements are here: low chilling drones, echoes and pounding of distant machinery, distorted passages, ominous voices and subtle synth layers. Everything you need is here, but unfortunately used in such a way that makes one lose interest even if the duration isn't that long. The tracks go by as if they could have been just one long track and even though there are a fair amount of details and change in the sound, it feels as if it's almost static the entire time. I'm not exactly sure what I'm left missing from this disc, but it most certainly needs something to make it sound more interesting. I have to hand it to the label though; the 7" size sleeve printed on textured carton looks nice and the visual side is very impressive. This release is limited to 949 copies, so if you want to check it out, shouldn't be a problem tracking down a copy. (J)

> www.kaosthetik.com

Dustbreeders and Junko "Mommy Close the Door" CD
(Starlight Furniture Co.)

This CD include French 3 piece noise band and Junko of Hijokaidan doing 3 live collaborations in 2002. It's supreme. I just had to listen it two times immediately. Sound is heavier and more rumbling noise than usually in Hijokaidan recordings, but same type of free live feeling is in both. Imagine bass & middle frequency harsh noise wall with Junko's voice, in live situation, and there you have it. One of the best, if not best, French noise CD's I've heard. (M)



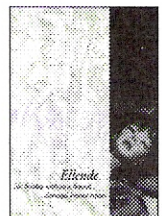
DVT "External Rage" CD
(Misanthrope Studio)

This Australian act impressed me with their self titled debut CD and I was waiting to hear more stuff from them. "External Rage" is the second full length which also features some live tracks from DVT's first live performance. What strikes me immediately is the sound which appears less polished than on the debut and even though the more rugged approach appeals to me at first, it somehow loses its intensity over the course of the disc. All the fine dynamics and excellent structures are still there, but for some reason the dirtier sound doesn't manage to contain the needed power after all. Anyway, musically this is a cross between noisy death industrial and modern power electronics. Well constructed layers of distorted electronics, loops which create slow rhythms without sounding like dull beats, vocals appear here and there as well as some samples. The main focus seems to be on the sound, though. The live tracks blend in well with the studio stuff since they have a pretty dirty sound as well. I'd say this album isn't as strong as the debut and even though the sound is dirtier, it somehow feels like a 'safer' power electronics work without too many new ideas. It's good nonetheless and worth getting in case it's not completely sold out already. (J)

> www.cronicmind.org/misanthrope

Eyew Karoom "Aggro Stations Volume 3" CD
(Verato Project)

Eyew Karoom continue with their Aggro Stations series, so more dirty electronics experiments to be expected here. Pretty varied stuff from sharp electronics rumble to metal junk abuse and harsh ambience. The sounds are rugged, but still very powerful and the material is strong throughout the disc. Perhaps the tracks are a little short, but at least they don't get boring at any point. Still there are tracks such as the 4th one which I could have listened to a lot longer with all of its screeching metal junk sounds and abrasive high pitched electronics. This is a really solid work and everyone should just look past the weird band name etc. and check this one out since it's definitely worth it! (J)



Elende "No Holiday Without a Funeral... Damaged Beyond Repair" 2xCD

(Sonnambulant Corpse Recordings)

Here's a pretty massive piece of work from Elende; a double-CD with almost two hours of material. The style remains more or less ambient all the time, but there are elements which challenge easy categorising here. Elende utilises a lot of weird sound textures, giving everything a certain nightmarish approach with sounds which stretch randomly beyond recognition, lots of sampled and manipulated voices, electronic hums and a galore of details enriching the soundscapes. These abstract and experimental aspects combine with more traditional dark ambient styles and the result is exciting. Never getting pretentious or calculated, the non-traditional elements bring a lot of character to the sound and make listening worthwhile. Great stuff in a great double-disc DVD case with a beautiful full colour sleeve. Simple but stylish, check it out! (J)

OSCOTARACH

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(Leonard Cohen)

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deafborn records www.deafborn.de

Elende "Kut met peren" 3"CD
(Verato Project)

If I remember correctly, Elende is the project of a Dutch artist now living in Japan. He's done quite an impressive bunch of CD releases in just a year or so and the ones I've heard range from pretty good to really boring. "Kut met peren" is just one 21 minute piece starting out as very minimal drones and building from there. More layers appear with sounds that range from quiet speech to drones which bounce around in a rather abstract manner. The foundation of the track always remains on the drones and it never gets really loud, instead it's pretty minimalist all throughout. I'm not exactly sure about the sound sources, but they all sound rather organic so there might be some acoustic instrumentation etc. used. Any way, I'd say this is probably the best Elende material I've heard, so if you're into the more minimalist droning stuff, check it out. (J)

Empty "All the Pupils Paint On Canvas" CD
(Stained Sheets Records)

Swedish minimal electronics. This doesn't really fall into "ambient" category, despite rather calm atmosphere. It's very minimal machine hum, static feedback type of drone. Not the kind of slowly waving ambient what is so popular. I find that excellent choice! Sounds do come and go, but in very slow changes. Most of time it is like being tied down on next to big ventilation system and hearing the sound of air going through gigantic pipes and distant factory rumble from other side of building. It's only occasionally when high pitched signal comes on top of mix. One less than 25 minutes track in full color paper covers inside plastic sleeve. (M)

> stainedsheetrecords@hotmail.com

Encryption "Secrecy" CD
(Waerloga Records)

This is something I was wishing I'd never have to come across ever again; a darkwave/neo-classical/synth project from a former black metal musician from Belgium. I remember hearing releases of this kind around '95 or maybe even earlier and listening to Encryption brings me to the conclusion that basically nothing has happened in this genre. The synth sounds are the same preset orchestral sounds and the female voices are as out-of-key as always. There is a story connected to this album; based around witches, spells and supernatural events in the middle ages. Well, I couldn't care less especially since the music hardly does anything to the story. The tracks are based around rather simple melodies and ideas, repeated over and over again with some bombastic orchestral sounds and 'heavenly female voices'. I really can't say anything else about this, other than that I was surprised someone is still making this sort of music! (J)

> www.waerloga.com

Epidemia "La Muerte" CD
(Electrum)

It's not so often when you get ambient singles. This is little over 7 minutes of music, burned on black surface disc, with printed information on silver top. Everything put on slim dvd case with full color artworks. First c. 4 minutes of track is mainly distorted keyboard tones playing slow melodies. After 4 minutes it changes to rhythmic noise. Danceable techno sound with just heavy distortion applied on it. I'm

not very fond of this style of music, and don't associate it very close with "real noise". There is more changes into sound, and it might make also dancing quite irritating. I think best thing on the CD is the very last moments where obscure ambient sound goes on for like half minute or something. It is not really melodic, nor so rhythmic, but very comfortable sound. (M)

> info@diskusfonografika.com



Exsanguinate / [H-t-d-n-a] "Allegory of Death" Split CD
(Misanthrope Studio)

A really nice split CD from Exsanguinate, the more death industrial based project from Thomas of Control and La Infame Turba de Nocturnas Aves which is a project of Marcos Alcocer from Seküências de Culto Magazine. Each project presents four tracks and Exsanguinate opens the disc with a brilliant rumbling death industrial piece with a bit of a militaristic feel to it. The rest of the tracks aren't so straight forward traditional death industrial, carrying more abstract elements and structures in them, yet remaining equally dark and oppressive. My favourite of them is perhaps the last one "Overcome" with its atmosphere like that of some underground factory with some sort of a futuristic vibe thrown in as well. Altogether great material from Exsanguinate. L.I.T.D.N.A. starts off with minimal drones, but soon blasts the ears with screeching feedback and distortion. The tracks take on an almost experimental approach with extremely noisy and minimal silence taking turns, every now and then finding a middle ground and blending into common textures. Really interesting material with the basic elements of dark ambient, death industrial, power electronics and even harsh noise mixed together in a rather unconventional way. This is a split CD definitely worth getting. My only complaint is the too dark text in the artwork. (J)

Facialmess "In the Facialmess" Tape
(Troniks)

I did split LP with Facialmess back in 1997 or so. Since then, there was only few recordings what I heard from him. I think he remains quite unknown, despite producing good noise releases. Like this tape. It doesn't lose in battle for most of dynamic and quick edited noise. Restlessly bounding changes of pedal harsh noise, what rumbles constantly ahead, only to be occasionally looped into spastic fast loop sample. For people into Pain Jerk / Kazumoto Endo / Sickness and such kind of fast edited noise, Facialmess offers another noise orgy worthy to pay to listen. Tape is short enough to keep your interest high through whole playing time. Only thing what I could live without, is short spoken samples or other useless fragments thrown in the middle of noise once in a while. They are less than 1

second long fragments, though. (M)

Fckn' Bttrds "Zwaar verteerbare baggernoise voor borderliners" CD
(Wot 4 Records)
Whatever label did this. Too confusing to really read anything from this supposedly crazy mess. When I see stuff like this, and hear noise like this, it is just something can't listen. Joke is bad, "noise" is bad and weak. It's like being sober and trying to understand what group of stoners & drunks are thinking is so funny. If you were there in recording process, completely wasted, then I assume you'd have fun time messing around. Document of it, is waste of time. (M)

Fckn' Bttrds "Cdestra" CD
(Wot 4 Records)
This is actually digipak CD, with 20 minutes of music + movie file and jpeg material. Intro is another irritating "funny" shit, but actual live audio even holds some interest up. When you look the the photo, you see couple of guys in supposedly crazy or funny costumes making mess. But what is good in this, is the sound. It is clear recording of sharp noises, feedback, messing around with various junk. Too much of senseless howling and yelling in beginning, but actual noise is good and later it is even good enough to recommend this to people who like high pitched and piercing live noise with very damaging sounds. Infact, it becomes nearly "great", but only content of the music makes me not to confirm that strong term... About the video, I rather not watch it. When I see people with too much funny gimmicks, it is total turn off. I'd say people who are into Hanatarash, Bongoleeros and such, should check this. (M)

Feast of Ishtar "s/t" CD
(Voltagestress)
3 tracks, "Ancient Rite", "Egypt" and "Sacrificial". Very cheap xerox copy of ink printed artwork from exploitation movie on front, and name & titles on back. Content of disc is sheer noise. Very live feeling with quite flat lo-fi sound, what easily brings in your mind old 80's noise / p.e. tapes. With "flat", I don't mean crap. It is just not that heavy, and sounds somehow distant. Like recorded with boombox from other side of room, while amplifiers are blasting on distance. There are several different things going on, especially wonderful feedback. Even if comparing with Sutcliffe Jugend, is little far-fetched, that's name I could drop here. Very much early 80's feedback ridden power electronics sounding material, especially 2nd track which is the best. This is duo with members of Filthy Turd and Romance. (M)
> homepage.nitworld.com/voltagestress

Filthy Turd "Power*Control*Lust" CD
(Verato Project)
It seems that Filthy Turd is another project from the people behind Cosmonauts Hall Satan, Eyow Karoom etc. Pretty simple stuff, static walls of dirty electronics noise combined with some sonorous loops. It's just one long track, lasting over an hour and since the noise stays pretty much the same all throughout, it tends to get a bit boring. I'd assume this is just one live session recording since there are some slight volume skips in the beginning. Unfortunately I don't see the point in this release. Maybe 10 minutes of this stuff would have been enough or otherwise there should have been much more variety in the noise to avoid it from becoming dull. Another limited 50 copies edition from Verato Project. (J)

Filthy Turd / Romance / Bongoleeros "Creeping Crawling" CD
(Voltagestress)
Recorded live, 3 sets. FT. is not at same level of quality as usual. Audio track comes only from right speaker and it isn't very interesting harsh noise either. Especially not when compared to Romance, who delivers good live harsh noise assault. Bongoleeros presents 9 songs of fucked up noisy humor music. I've seen them perform live, and it is quite entertaining in that type of stuff. Probably best "funny noise" live show I have seen. However, at home, with less volume and less visual experience, this is not for me. Alone for Romance tracks this could be worthy to buy for cheap prices Voltagestress asks for their discs. However, there are better ones to choose from that label. (M)



Fire in the Head "Forgive With Flame" CD
(A Mass Noise Release)
There is a few of FIHH releases I've got from Michael Page, who is behind this project. It feels quite strange that I have not really reacted in any way, despite I've always enjoyed what I heard. This might be actually first review I'm writing now and this is first CD he sent me. CD is full of excellent and solid noise. It's kind of mix of SsHe Retina Stimulants kind of crystal clear noise drones and heavy wall of harshness. Very little of vocals and other things. Each of the tracks is basically wall of noise. Static, with small textures and details, never changing drastically during the track. I'm not surprised he had many splits and own releases coming around the world on small labels. Together with self titled CD release what is packaged on slim DVD case with sticker, insert and whole thing put inside specimen bag. "Forgive With Flame" is releases of his own label. There's nothing highly original here, but beats many of the other harsh noises with simply creating very good material. I'm looking forward to see where his development leads. Will there be more upfront vocals? (M)
> www.collectivevoxiii.com/freithehead

Fire in the Head "Resuscitate" CD, "As the Nest Burns" CD, "s/t" CD, "Ignite/Submit" CD & "Come Closer, Cut Deeper" CD
I received quite a few promos from Fire in the Head, so I'll go through them briefly in one bunch. "Resuscitate" is pretty standard US. power electronics sound with excellent dense wall of rumbling electronics and painful feedback. Really basic ingredients, but the sound is so heavy and intense, there's no complaints about that. I'm not sure if there are vocals deep in the mix, but if there are, they're so deep it's hard to hear them. The tracks are a bit too long, especially since there are no vocals or samples

in the front, it's just the noise which would have worked even better if put into a more compact form.

"As the Nest Burns" will be apparently released on the Autarkia label in the near future. This time around the loud electronics have a droning quality to them as well and most importantly there are vocals present. They immediately bring a whole new character to the noise and make things more interesting. There is much variation in the noise as well (e.g. in the twisted "One Last Sunset") and the length of the disc is just over 30 minutes, so things remain more interesting all throughout.

The self titled CD was released on Fire in the Head's own label and it's another lengthy one with 10 tracks lasting over 70 minutes. Again it's mostly just noisy bass heavy electronics with a less energetic sound this time. Everything sounds a bit more brooding than before. Vocals are present as well, but they're deeper in the mix instead of in your face. This is great stuff, but still probably my least favourite of these discs.

"Ignite/Submit" should be out on the Japanese Denshi Zatsun label as you read this. I like how Fire in the Head basically uses the same elements over and over again, but manages to come up with something a bit different every time. This time there's something which I'd describe as a more 'psychedelic' approach with all sorts of flanged and wailing effects on top of the usual electronics which are loud as always, but still carry more of a harsh ambient quality in them this time. The only thing I would've liked to hear are more vocals on this disc.

Finally, "Come Closer, Cut Deeper" is one of Fire in the Head's newest works and will be released on Nihilist Records at some point. This is a return to the more violent sound and noisy electronics with piercing feedback. There are some great vocal loops in the second track which add a nice touch to the usual noise. In general, there are more vocals on this disc and it sounds really good. I'd say any Fire in the Head discs you come across are definitely worth checking out! (J)

Flatline Construct "Ugly Sick" CD
(Spatter Productions)
I have handful of FC releases, and this must be the best! All the 10 songs are created with feedback & piezo microphone as sound sources. I don't know how much they have mutilated the sound after that, but this sounds simple and strong live recordings even if there would be editing. FC manages to put depth and variation to the feedback. It's very varied between the tracks and often creates extremely painful result, still remaining more than just high pitched screech. (M)
> www.scotophilia.com/spatter/spatter_index.htm

Foot and Mouth Disease "Not So Real" CD
(Corn Silk Productions)
Synth & electronics noise. At some points this is more into ambient realms, but like track 3, it reminds of SsHe Retina Stimulants with crystal clear keyboard tones through clean distortion what reminds already more sound of feedback than actual keyboards. Following tracks go further to darker electronics with less distorted sounds. There is certainly talent there, and people who are into stuff like Hive Mind, should get excited on this as well. I don't like all the sounds what remind too much of keyboards and are mixed very front. For example opening track of CD was one of the worst on this disc, and made me wonder why that was selected to be first one as it was obviously weaker track, if not as weak as last 3. Overall, when there is full 70+ minutes disc, there would be room to cut album shorter and include only the highlights. I think it should have had only #2-6, what would have made still good length for album.

From same guy received various other FAMD CDs, and many of the follow quite same lines as this and best is to write him and ask the best one. All of them has same in common and it is extreme contrast of useless tracks and very good, or even almost phenomenal track! Instead of putting out at least 1 CD and two double CDs, he should have made one with best materials. (M)
> LJP, P.O. box 77041, Rochester NY 14617, USA
> pertho711jp@yahoo.com

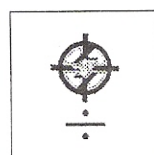
Freie Hand "s/t" CD
(Reductive Musiken)
Freie Hand is a collaboration project between Jan Iwers of No and Thomas Beck of TBC. Their collaborative sound is based mainly on self built instruments and the interaction of their sounds. The material is very simple, almost static at times, with basically two layers of electronics working together. The sounds can range from really minimalist pulses to noisy blasts of screeching distortion. I find the approach somehow similar to the likes of Pan Sonic, even if the actual material differs quite a bit. I'd say this is an okay release, nothing special, but with enough effort put in it to keep it interesting. Comes in a nice hand painted box, limited edition of 100 copies. (J)
> www.reduktivmusiken.de

Ghoak "Some are Weird" CD
(Thisisco)
This is soft ambient/electronic/break beat more or less in the vein of Aphex Twin, Funkstörung etc. Actually it has some pretty good moments if you're into this sort of thing, but it definitely has nothing to do with Degenerate... (J)
> www.thisisco.net

Gift "Shoah" 7"
(Steinklang Records)
Gift is one half of Operation Cleansweep working on rather similar style of German heavy electronics. Strong use of analog synth lays the background for the tracks, at times ominously pulsating and creating a slow rhythmic approach and at times (as in the second track "Final Station") creating more noisy and distorted attacks. The spoken samples are the other prominent element in the tracks and even if it's quite impossible to figure out what they're about just by listening, the cover artwork and the accompanying post cards make it clear that the theme concentrates on the Holocaust and especially the Nuremberg Nazi trials. Gift doesn't quite reach the quality of Operation Cleansweep, but gives promises of great things for the future and I must say I'd prefer hearing a full length work since somehow this 7" seems too short to really get into it. This 7" is part of the Steinklang singles series ridiculously limited to 150 copies, so I guess this has been sold out, but buy it if you can and keep an eye on Gift in the future. (J)
> www.steinklang-records.at

Goathanger "Live in the Metropolitan Borough of Gateshead 1998-2002" Tape

(Matching Head)
Goathanger was the prior project of current Ryn members and here is a compilation of live recordings from five different performances, all done in their home area in Gateshead. I'm not exactly sure of the equipment they used, but it all sounds very organic to me and I guess there's some guitars etc. used for drones and feedback, the first of which are very prominent here. The drones lay the foundation to the tracks, but at times the sound becomes more concrete with more attacking noises, rhythmic pulsations and subtle echoes of metallic objects. Hard to say much more about this, it's just a nice combination of minimal drones and stronger post-industrial elements and I'm happy Ryn is pretty much in the similar vein since I want to hear more of this stuff. (J)



The Grey Wolves "Division" CD
(Tesco Organisation)
After half decade of waiting, I was expecting little more from this. It is not bad, but doesn't reach to expectations what "Catholic Priests Fuck Children" set so high. GW is still what they always were, lo-fi industrial/power electronics. Muddy electronics, spoken word samples and not-so-aggressive vocals. They have given plenty of space for samples and even musical elements, like keyboard tones. In 12 tracks, there surely is highlights. I'd say while beginning is not so strong, in the middle of the CD GW shows their talent in building right atmosphere. CD comes in printed box with several inserts. It's mix between old GW style cut'n'paste graphics and modern computer layout. Lucky thing is that it's done MUCH better than GW + Con-Dom 12" which had horrible quality in computer images. (M)
> www.tesco-germany.com

Gruntsplatter "Pestmaiden" CD
(PACRec)
This was originally released as 7" and tape. I didn't even check out information before listening, and couldn't really hear any changes in atmosphere. It's as complete as "real" album would be, and I would say one of the darkest Gruntsplatter releases. Even if sound is rich, with layers and details, it hold certain minimalism and strong obscure tones are always backbone what keeps these tracks together. This is so far from traditional 'ambient', but it never grows very noisy. It goes to same category of material like Control's side project Exanguinate. Just couple steps away sound what has been made known by dark american power electronics units like Control and Steel Hook Prothesis. However, this Gruntsplatter recording dates back to summer 1999 so might do injustice to compare with some of more recent recordings. If you look for oppressing and dark material without melodies, but not willing to go all the way to crushing death industrial & straight p.e., this is decent choice. (M)

Gruuthaagy "Diabolus Rotae" CD
(Carpe Diem Records/Fecal Forces Productions)
These Croatians come up with some pretty puzzling stuff. This disc appears to be a collection of sorts, compiling Gruuthaagy's demo material from 1992 to 2000. Mostly it's just over the top harsh noise with some noise core elements with a muddy sound which has obviously been turned up quite a bit for this release. Usually the tracks sound like they've turned all their gear to 10 and fuck around until the gear breaks, and I must admit it often sounds pretty good. Not much dynamics or thought in the material, but extremely dirty lo-fi noisy shit and I'm sure that's exactly what they've had in mind making it! The CD comes in a jewel box with cool pro-printed red/white sleeve with the kind of punky imagery suitable for this craziness. (J)

Guignol Dangereux "Worst Ep Ever" CD
Judging by the Guignol Dangereux material I had heard previously I expected the title of the disc to be more or less valid. Well, instead of the minimal techno stuff I've heard from them before, this work is more about pretty noisy experimental electronics. Loops of random sounds are layered and sometimes they create rhythmic patterns and sometimes just go all over the place without a clear structure. This is far better than the other Guignol Dangereux stuff I've heard, but I'm still not into this type of sounds. There are a few parts where the sound gets really loud and noisy or otherwise strong and nicely structured, but unfortunately those parts end far too quickly and are followed by more dull random electronics. Maybe this isn't the worst ep ever, but I still didn't get that much out of it. (J)
> www.guignoldangereux.com

Haare "Tumult Gravis et Informis" 3"CD
(Hammassratas)
What I like most in Haare, is that it's very "down to earth" kind of project. Often when you have some bands with organs, bells, drones, guitars and somehow esoteric or obscure approach, they have occasionally tendency to become a bit pretentious. Haare is not like that. They deliver the dreary psychedelic noise and that's it. Warm lo-fi sound includes additional guitar drone contributions of M.Kokkonen known not only from Fleshpress like quote on cover, but Lokustus and Pain Nail as well. Despite I admire the down the earth small profile of Haare, I'd still recommend this quality material to be something else than CD or in any label where hardly anyone even notices its being released and edition probably stays somewhere less than 50! (M)
> www.angelfire.com/electronic2/hammas

Habeeb "Il Cancellio della Morte" 3"CD
(Sonnambulant Corpse Recordings)
I'm not exactly sure why this 3"CD was released since I'm apparently there's a full length version of "Il Cancellio della Morte" coming up (and most likely out by the time you read this) on Sonnambulant Records, the new incarnation of Sonnambulant Corpse Rec. Anyway, featured here are three tracks of dark ambient with some death industrial overtones. The first two tracks are pretty basic dark ambience with

stretched sounds droning in the background and some synth textures sweeping on top. Somehow these two lack the depth I look for in dark ambient and actually the synth sweeps often sound awfully light to me. Perhaps some enhanced structure and addition of elements and details would improve things a bit. The third track opens with a weird manipulated voice and echoing accordion sounds, then evolves into powerful wind noises and distorted beats, reminding me a bit of MZ.412. A fairly short track, even too short perhaps, since it could have developed into something interesting. Actually it might be good that there's a full length version of this release coming since at this point the material didn't do much for me. The 3"CD comes in a simple but nice A5 sleeve with a colour insert. (J)

Habeeb "Il Cancellio della Morte" CD
(Sonnambulant Records)
As mentioned in the review above, here is the full length version of this release, but only one track from the 3"CD remains on this version, so it's not exactly the same release or anything. The style is somewhere between dark ambient and death industrial with plenty of synth sounds in use. Personally I enjoy the more unidentifiable sources in dark ambient, so I'm not that much into the layers of synth tones, but luckily they're done with enough taste here so that it doesn't sound too tacky. Also, tracks like "Rigor Mortis" show that Habeeb does fine without relying completely on synth chords as well. All in all this is a very solid piece of work with good ideas, good sounds and nice brooding, ominous atmosphere, but still it lacks a certain character which would make it truly a special release. Sadly now it just falls somewhere among those other "pretty good" dark ambient releases. (J)

Haiku "Synthese" CD
(Parametric)
This CD comes in a nice metal box with very little information apart from a sticker on the front mentioning the artist, the title of the record and listing the tracks. Well, it's easy to see the content on the basis that it has been released on Parametric, so as expected, there's plenty of beats and subtle electronics on this CD. I'm at a loss on what the genres represented by Haiku are called nowadays, but the terms electronica and IDM come to mind. Complex beat patterns, slightly melodic electronics with glitchy sounds and technoid elements. It's rather mellow and light instead of overly distorted and pretentiously heavy, so actually I enjoyed it quite a bit, but obviously it's not for the usual Degenerate reader. There's also a nice multimedia section on the disc with an abstract video clip along with some mp3 bonus tracks. (J)
> www.parametric.info

Halo Manash "Par-Antra 1: Vir" CD
(Aural Hypnox)
When writing this, Halo Manash have already claimed their status as perhaps one of the most important newcomers in the dark ambient scene, but the CD in question here was pretty much the start of it all. As the long explanation in the accompanying booklet reveals, Halo Manash is deeply linked with the spiritual and occult, but leaving that aside and focusing on the actual sounds, we are definitely talking about some of the best dark ambient in years. Basically there's nothing new to Halo Manash's sound; layers of drones, analog synth, bells, chimes, ritualistic instrumentation and percussion, chanting vocals and whispers. Pretty much all the usual ingredients are here, but the skill and vision with which they are put together is what makes Halo Manash so unique. The pieces carry such a strong sense of dynamics and drama that they remain captivating from start to finish and never fall into mere background music. Not much to add, except that you should own this CD! (J)
> www.auralhypnox.com

Haus Arafna "The Singles 1993-2000" CD
(Galakthorrb)
Even if being compilation of singles, this must be the best of Haus Arafna CDs. It includes both, their old style of extreme and noisy side of rhythmic power electronics with aggressive voice as well as later style which gets little more easily digestible industrial sound. Since beginning Haus Arafna have had their own style & sound what is easy to recognize. It's not very common when in this style of sound, band managed to create so typically their own type of atmosphere. Whole Galakthorrb label follows very specific mood in industrial vision and design. Some of the tracks might be rhythmic enough to satisfy the hardest degenerate industrialists. However, especially 1st 7" from 1993 is equally hard as noisier Genocide Organ or such ones. Last Dream of Jesus is already a classic track, which is at the same time noisy and hard, but also been witnessing people go crazy on it on industrial dancefloor. 16 pages book includes artwork, track information, small pictures of original 7" front covers and new photography. Essential! (M)
> www.galakthorrb.de

Hei "Laivoja ja Junia" CD
(White Noise)
Hei is actually a young Finnish guy named Heikki Järvi. The title of the CD translates as "Ships and Trains" and is apparently intended as some sort of a soundtrack for travelling. Most of the sounds originate from acoustic instruments such as pianos, guitars, cellos as well as natural sounds of rain etc. The music falls somewhere near ambient, but mainly because of the acoustic instrumentation, it tends to contain a certain 'folksy' element in it as well. Especially the second track "Junia ja laivoja Akureyni" features this approach with the static fast guitar strumming and the ethereal cello. There are more traditional droning ambient pieces included as well, but for some reason they sound the most uninteresting ones to me. The material is so diverse that it's really difficult to say anything concrete about it and perhaps that's the biggest problem with this CD. There are brilliant ideas, but they haven't been developed into total fruition, so the disc leaves an unfinished feeling. Anyway, I'd like to hear more of Hei's material and hope he keeps developing his sound. (J)
> www.white-noise.tk

Herschel Mendez "Death to Capitalist Ambient" CD
(Arrogant Ear Recordings)
The title is an obvious reference to Sore Throat and the back cover includes a lengthy statement about the current capitalist ambient scene and what's so wrong with it, more or less comparable to Barriada's article elsewhere in this magazine. Leaving that aside, the actual material on the

disc appears to be a collection of tapes released in '89, '93 and '94. Rather good post-industrial ambient with a certain rough edge which I enjoy very much nowadays when most ambient is extremely polished. Layers of buzzing electronics, echoing thumps of metallic objects and sonorous drones. Sounds often diminish into silence and grow back into relentlessly evolving textures of sound with a strong sense of experimentation and improvisation in them, but lacking any 'artsy' pretentiousness. It's just good, rough post-industrial ambient and I like it! (J)

Hijokaidan "The Lord of the Noise" CD + DVD

(Imperial Records)
King of Noise, Never ending story of King of noise... hmm well, The Lord of the Noise is new release. CD compilation of recordings from various different eras of Hijokaidan and DVD with live footage from early and late 80's as well as the quite recent 2003 show as well.
CD liner notes are all in Japanese, but "Angel Dust" comes from tapes LP, "Bad Character, but great sound" is shorted edit of b-side of Viva Angel LP. "Before the Heat" is from Limited Edition LP. "Basic Policy" is from Neverending story of king of noise 4xCD box. But the two last tracks, "Live At Bears 2002/04/20" and "In the wake of Nao, queen of beer" might be previously unreleased. And what a tracks they are! If it's never before heard, it means 36 minutes of this CD is exclusive. I can't just express my enthusiasm towards these works. Full band line-up cacophony to highest extent. DVD has 2 old shows from 1981, one from 1987 and the latest one, what was previously on split CD with Bus Ratch, is shot on digital video with great quality, and that 30 minutes assault alone makes the DVD worth to watch, even if you've managed to see some of the old footage before. (M)

Hiliter "Sex Films" Tape

(JuinJuillet Records)
This tape by the rather new German act Hiliter turned out to be a positive surprise even though the idea of using only sounds gathered from porn videos seemed pretty old to me. Luckily the sounds have been processed so that very rarely one can spot the original sound source. Stylistically Hiliter works somewhere between post-industrial and heavy ambient soundscapes with sparse elements put into as much use as possible. The sounds grow from deep drones and breath-like hiss into repetitive loops and slowly pounding rhythmic. The wisely used moans and sounds of fucking take on a new, more ominous context here. Everything sounds pretty clear and clean, but still raw enough to retain a certain d.i.y. aesthetic and that's what appeals to me the most. I'm not sure if the tape is available anymore as it was limited to 100 copies, but this work was recently released by Ars Benevola Mater on CD including some extra material, so it shouldn't be too hard to track it down. (J)
> hiliter@gmx.net

Hive Mind / Luasa Raelon "Night Maintenance" CD

(Chondritic Sound/Snip-Snip)
Both of these guys have done rather appealing noise recordings before. But this CD was kind of let down. It just feels somehow generic analogue synth ambient. I know they are not SO different usually either, but like Hive Mind

here... you have throbbing low synth and high pitched droning buzz, everything through mild reverb. And not that much happens. I do like minimalism, but minimalism from merely synthesizer sounds as if I would plug my own synth on and leave it buzz & crackle there alone instead of listening someone else doing it. This sounds cold and lack of personality. In this lengthy 20 minutes track, there is change in the middle, where track transforms into almost new one. But still, I feel that it is missing something. This sounds like base of track where you'd start to work with. Basically same thing can be said of Luasa Raelon. His sound is more complex and "full", with easier to notice details and noisier as well. I just feel that it is not noisy enough. I have often been satisfied with LR materials, as it has been noisy, but not plain noise, so always some new types of tracks. Now this is too close to the most typical of droning ambient what comes from every label and every distributor around the globe. I do appreciate the search of ultimate drone, but there is certain amount of the material that I'm willing to take. I'm grateful that at least sound sources (or at least results) are more interesting than the most common ambient. Not bad really, but please: more noise!! (M)

Human is Filth "???" Tape

I don't know what the title of tape is. Mainly orange color cover with repeated simple picture all over fold out cover. I got this from guy himself in US. Style of the noise what could be expected from tape harshnoise from USA, but it doesn't reach the highest levels of the genre. Everything is done in usual way. It is noisy, harsh, changes and doesn't become very dull, but would need some additional boost to rise couple steps higher. All basics of the genre are here, but leaves you wait for another release what hopefully "claims the promises". (M)

Hum of the Druid / Conversations About the Light Split 3"CD

Two fairly young acts from the U.S. (if I'm not mistaken) share this disc. Hum of the Druid opens with "Volcanorifice Encased" and it's a noisy piece with a heavy low end, but with lots of layers of distorted electronics all throughout the frequency spectrum. No fast cuts or too over-the-top noise, so it just flows onwards, but I still regard it noisier than harsh ambient etc. A good track anyway. Conversations About the Light's "Ephemeral Architecture" is a more droning ambient piece with disturbing textures of twisted echoes and subtle guitar tones. Pretty basic drone ambient track, but a good atmosphere and nicely rugged sound. The disc closes with a collaboration track of both acts, simply called "Druid/Light". This track falls more into the harsh ambient category with a strong basis of drones, but some harsher elements mixed in as well along with a few sudden bursts of distortion. Somehow a bit too short track to really get into it. Both acts seem very promising, so at least I'll be keeping an eye on them in the future. (J)
> druid.thekataka.com
> conversationsaboutthelight@hotmail.com

Incapacitants "Sec end" CD

(Meatbox Records)
Some of this material was supposed to be on acetate LP on Noisebomb records of Ulex Xane. Man disappeared at one

point and nobody seems to have heard of him few couple years now. I wonder what happened? All those agreed acetate records (Grunt, Prurient, Incapacitants... more?) has been now moved to other labels. This CD contains some additional material (Action Diet 1997?) as bonus to make it full disc. I have reviewed so many discs of Incapacitants in pages of Degenerate & Freak Animal and I bet you have already heard the band so what I need to say now is 3 first tracks are very distorted. As if there would be additional layer of distortion or maximum gain in recording device. This is not always the case in their work. Last track is live action with much less distorted sound, and has kind of room atmosphere and plenty of electronics and physical noise action. Track gets noisier and noisier before the end. Very good CD! Cover artwork is not very good, but noise you can always trust. This disc might be hard to get outside Japan. Cover doesn't even give address to the label. I suggest to ask from Denshi Zatsuen distribution (msbr) if they are able to get copies. (M)

Incapacitants & Romero "Wreck(in2parts)" 7"

(P-Tapes)
Harsh and fierce. What here is Romero's handsign, I don't know. This is super noise, wall of multiple things going on, shrieking vocals, feedbacks etc. Sound is warm and analogue. If I should complain of something, it is that this clear vinyl 7" is 45rpm and you'd wish the climax of noise go for longer time. (M)
> www.powerecousics.org/p

Infectious MG42 "Death Front" CD

Judging by the name of this French band, the graphics and track titles such as "Lethal Concentration" and "Final Command" I was expecting some pretty cheesy death industrial, but it was even worse! Really dull EBM-style electronics with beats that totally lack any depth combined with the most expectable samples ("I love the smell of napalm in the morning!" etc.). Totally useless stuff. (J)
> www.infectiousmg42.com



In Slaughter Natives "Resurrection" CD

(Cold Meat Industry)
I've never been that much into In Slaughter Natives and actually got acquainted with his works relatively late and only really gave them a listen with the release of the box set. The project was on a fairly long hiatus and "Resurrection" is a come back release of sorts, I guess. Well, hiatus or not, I don't think this CD brings too many surprises to those familiar with previous In Slaughter Natives releases. Militant drums pound, the choirs sound more

hysterical than ever, the orchestrations are bombastic as ever, the vocals recite simple lines, almost like apocalyptic mantras. It's perfectly created, structured and produced. This is probably as good as the orchestral industrial genre can get, but on the other hand I don't see much development here from the previous releases and I have the feeling there are loads of younger artists doing pretty much the same thing with equal skill, so where does that leave us? Decide for yourself. (J)

Institution D.O.L. "Diskotheka Dekadenza" CD

(Halbwelt)
I'm not exactly sure whether this is an Austrian or a German act, but I guess it doesn't matter. Institution D.O.L. do old school style industrial with noisy electronics and primitive beats. I must say that after the intro (taken from a movie I guess) when the almost hippish beat of "A Viennese Place" kicked in, I nearly pressed eject on my CD-player. Anyway, when the noisy synth abuse and German speech samples appear, the track starts to sound pretty good. The noise drowns the beats nicely. The next track is a more traditional post-industrial track, but somehow it's a bit too static to work really well. The next one, "Shut Up!" is sort of old school spirited rhythmic noise which is too static for my taste as well. "The Poet" features some Aleister Crowley samples (if I'm not mistaken) and pretty static electronics, but no beat, so it works a bit better. The final piece, "Goldregen in der Unterwelt" is based on electronics loops, sometimes harsh and sometimes more droning and ambient. Luckily the loops are structured so that it doesn't get too repetitive. All in all, it's surprising that the track I first thought I'd hate proved out to be my favourite on the album! Unfortunately after a promising start the rest of the disc turned out more or less boring. (J)
> www.halbwelt.org

Irikarah "Good Morning America" CD

(Membrum Debile Propaganda)
I was told this is the best Irikarah material so far. I must disagree! Might sound self praising, but split LP with Strom.ec put out by Freak Animal shows us definitely better side of Irikarah than this. Half of the CD is very good, in the same vein. Smooth and well produced rhythmic power electronics / industrial, with some effected voices. Especially "King of Time" is very well done with slow echoing electronics and waves of slow haunting voice. But on the other hand, if we forget 1st and last songs which are kind of intro & outro, there is left 7 tracks, meaning almost half of the songs on CD are very irritating industrial music songs. Fast paced drum-machine beats, and vocals following normal music construction. It's lucky that sound remains often distorted, so they are not really industrial-pop at all, but still very close to dance-floor material which I dislike so much. I still like a lot Irikarah early releases, two picture discs. And I like what he did after those, but this new is going too far and I must say I was not very convinced by the album in general. (M)
> www.membrumdebile.de

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- <http://www.geocities.com/hagshadow> - <http://www.hagshadow.net> -



IRM "An Act of Self Mutilation is an Act of Freedom" CD (Annihlvs)

I'm not exactly sure what's the story with this CD, but of the six tracks here, four ("The Disease", "Untouched Skin", "Crucifixion (Final Stage)" and "The Stage-Surgeon") appear on the "Oedipus Dethroned" CD as slightly different versions. The ones on this disc were apparently recorded some months earlier and there's a short intro added as well. Not much to say about the versions here if you've heard the ones on the CD. Great power electronics with well created noise and aggressive vocals. Some of the sounds seem a bit more rugged than on the final versions and some vocal effects seem different, but otherwise it's pretty much the same stuff and definitely equally as good. The final track here is a live recording from Norrköping, Sweden in May 2002. The sound isn't as polished as on the studio tracks, but still powerful and the sharp power tool-style electronics are excellent. The vocals are violent as usual and I guess there are some live metal junk abuse as well. There's also some loud cheering of the crowd here and there, so perhaps there was some live performance going on as well. Even if most of the tracks on this disc have been released in different versions elsewhere, I still like this disc and especially the live recording. Worth checking out if you're an IRM fan. (J)

> www.annihlvs.org

Jarl "Parallel/Collapsing" CD (Segeheruva)

As IRM's pace of new releases has slowed down a bit, Erik Jarl is keeping busy with his solo project and incidentally three albums which had been waiting for release for quite some time were released almost within a month's time on different labels. Anyway, "Parallel/Collapsing" was recorded in 2002 and contains material which could already be said to be trademark Jarl style. Extremely simple yet powerful use of electronics, all layered into massive textures of post-industrial atmospheres yet avoiding all clichés in doing it. The feel of the sounds is somehow cold and suits the stripped down soundscapes incredibly well. It's really nice to notice that there doesn't always have to be samples or weird experiments to keep the material interesting as long as there is good concentration put into the sounds and structures. Jarl does use some metal junk sounds, but

they are sparingly used and the electronics are the most prominent element in this work. The artwork for the digipak is a bit boring, but it's okay since the contents are so great. I can't recommend this CD enough! (J)

Jay Sullivan "Landscapes (Blurred) with Fences" CD (RRRRecords)

It's unfortunate that RRR is not doing as much of vinyl / CD as in past. But even in CD format, just like always, RRR maintains their typical approach. Lay-out is like Pure discs, xerox arts on recycled paper (meaning Ron is cutting sheets of paper of whatever advertisements, book pages, porn mag pages etc and xerox on them!) glued to cardboard covers. Alternative cover version has been released by artist's own We Wreck More -records. Sound is often damaged and broken noise. Not the kind of heavy noise wall, but sound what could come when electronic gadgets malfunction and create damaged and painful noises. Absence of "artificial" effects has appealed me in noise more and more these days. Presence of actual sound of audio damage. Landscapes... includes plenty of silence and calm moments. Broken record loops and analogue hiss. Those who like Emil Beaulieu, Due Process, Crank Sturgeon etc, will enjoy this CD too. (M)

Jazkmer / Mr. Natural "Japan 2005" 7" (GLK)

Limited edition vinyl single for the Japanese tour is probably available also elsewhere than this actual tour. Nice full color sleeve and white vinyl makes it different from so many cheap tour CD releases. Jazkmer (wasn't it Jazkammer before?) gives you 45rpm harsh noise blast. It is sharp and clear sounding, with lots of small metal pieces thrashed and on the back there is very silent drone loops. Not so heavy and crunchy and definitely not muddy. Editing is fast. In live, as far as I know, they do it analogue. Not sure if they can reproduce this fast paced changes without pre-recorded sources. There is basically one layer of noise sounds and one layer of drones what makes it easier to focus on ongoing sounds. Good stuff you could listen for more than one side of 7".

Mr. Natural was new name for me before I met him in Japan. Suddenly, it was revealed that he is actually John Sharp, previously from Blazen Y Sharp, known from tape on Self Abuse, 7"s w/ Kazumoto Endo, etc. Already then I liked the amazing hand made electronics sounds, and his methods have not changed that much since. Mr. Natural uses couple effect pedals, delays with ability to make short loops, and special instrument, hand made out of wood and metal. Branch, with steel plate, wires, springs is being abused as well as gently played with bow (I assume). Result is... in lack of better words: organic ambient noise. It's multi-layered, droning, but also includes plenty of coarse and organic noise crunches. I regret not taking his 12" while being there, but maybe it'll end up to my hands sooner or

later. (M)
> www.gloweb.com

Jet Jaguar Kr3 Kill Spree 10" (LOD www.jigokukid.net)

Label says: "wun uv th mozt xtreme an versatyl mouldz uv wax yu kan buy! adorned wth th nycetiz fukn sleeve art yu ever layed them optikal receptanz on! so' so fukked up an profound jzt shut up an own it!". Well, by reading those lines, I know that I don't really need this. Label insisted to send me it as promo, I told probably better not, but I got it anyway. This is the type of shit fun noise what doesn't work even as joke. If it would be just type of noisecore with blasting drum machine, crazy screams and noise what it occasionally offers, then it would be fine. When it is mixture of techno, experimental funny cut-ups, samples, vocals what sound like cartoon characters doing grind and the noise is just element, and this is not really noise itself, I can ask why did I waste this many lines from Degenerate to review this? Let's make this one exception to the rule about what content to include in Degenerate. Humor music if for other magazines. It doesn't become noise if you add distortion to cartoon slapstick. (M)

John Wiese "Arrhythmia Wave Burst and Panner Crash" 3"mCD (Helicopter Records)

Very clean, professional looking 3" cd in slim case, with full color fireworks as artwork. Soundwise it is clean and sharp extremely distorted electronics. All things what is good in this, are the things what I somehow these days have become cautious of. Professional, extremely well edited extreme electronics, but I don't smell the sweat and hear the fury. I think John Wiese at his best (to my taste) have been in Bastard Noise, where this type of noise-electronics bring another level to the traditional Bastard Noise sound. This is not far away from it. Basically when I listen this, I do like it a lot, but always feel like it's not REALLY loud and too much about the electronics zap noises. Noise should sound loud even without big volume in listening process. Despite of all the distortion, I could easily see this in same line with Metakine's electro-acoustic, musique concrete etc. recordings. Too well done might sound funny description, but indeed, it's done in such professional manner, all the junk and filth I prefer in noise are no longer here. Due reasons of wanting diversity in listening noise, I've gone through whole disc already twice, though... (M)

> home.earthlink.net/~johnwiese/helicopter.html

John Wiese + Daniel Menche "Behold the Scathing Light" 3"mCD (Helicopter Records)

Very prolific noise artists Wiese teams up here with another artists with huge discography and worldwide reputation. Collaboration was done via mail, and result is very smooth and calm electronic drone. It sounds digitally clean, kind of sonic version of the cover artwork. Artwork is nothing but blank, with title, and blurry image of sea inside the slimline case. Very stylish and professional, like is the sound itself. I do like the drone material, but often in my ears, it sounds limited and very stereotypical "genre". Still, in search of the ultimate drone, this is one step on the path. (M)

Junko "Sleeping Beauty" LP (Elevage de Poussiere)

Voice, microphone and amplifier. That's all she uses here. It's like out-take from Hijokaidan album. Just her part, which is insane screaming, shouting and squealing. There are no effects. Nothing. It is all stripped down the minimum. If she really says something, it's beyond my understanding. Maybe some Japanese people could inform me what she actually says here, if anything? 1st side is normal recording, 2nd side is exactly same thing reversed. This LP is pure insanity, and more painful than most of noise. (M)

Junko & Mattin "Pinknoise" CD (w.m.o./r)

Utterly minimal release. Packaged in pink plastic case, and completely silver CD has only few lines of small white text on label side so you can identify what album this is. Hmm.. and what does the texts say? Junko: voice - Mattin: computer feedback... computer feedback?!? I sometimes feel amazed, how simple things are turned into nonsense. For feedback, you need pretty much amplified speakers on other end and microphone in other. You can use guitar amp, stereosystem, boombox or whatever. Still, there is some artists who seem to prefer suffocate this number one noise element into laptop form. When I first put this in CD player, I was pleased with trademark screaming of Junko, but so much irritated with the mechanical & dull computer feedback, that I actually stopped listen the CD and threw it back into "unlistened CD's" pile. It took several months, when gave it another try. And I must say, it is not that bad. As soon as Mr. Mattin gets his shit together, there begins actually decent sounding stuff. Just beginning was such a turn-off for me. I must admit that without Junko's vocal contribution, I probably wouldn't listen this ever again. With the vocals, especially closer to the end, I was pleased. (M)

Karlheinz "Fucking" CD (RRRRecords)

I didn't know anything about this before I got the CD. However, now as I had it and started to listen it, I got top quality sex obsessed US noise / power electronics! Vocals are spoken, clearly and not really aggressive. To underline exciting content, all of the lyrics are printed in the front cover. Each of the songs is awesome, mainly thanks to lyrical content. It is something I have wished so many times somebody to do. No tired old slogans, but truly obsessed

text. Karlheinz gives you electronics and obsessive sex. Musically they are good, yet there is some place for improvement. I dislike the vocal noises like presented on 1st track, yet it's often buried deep into rumbling wall of electronics. Sound of Karlheinz is very heavy and multi-layered with good crispy production. Not too carefully produced, though. Lots of junk noise, which is probably created with small objects and contact-mics? Some mechanical electronics. 4th track contains even some dramatic musical elements which do not ruin the atmosphere. Last track is the hit. Sound is not so harsh. Mostly flanged electronics. But that has best lyrics and vocals are on the top. (M)

Karlheinz "Fucking" Picture LP (RRRRecords)

There was CD with same title, but I don't think it was at all the same material. Here is less vocals, but in the end, equally good stuff. Heavy power electronics, with pedal noise approach. You can hear several layers of pedal noise walls and effects creating dense and ruthless result, which is occasionally interrupted with vocals. There are several tracks, and each has different kind of sound, but the basic idea is wall of electronic noise. There is nice jerk off sessions and female moaning / screaming here and there and product finished with nice full color lay-out. Recommended! (M)



Karmakumulator / Gruuthaagy / Lasse Marhaug / Guignol Dangereux Split CD (Carpe Diem Records)

Another small split release from the Croatian label Carpe Diem. I'm not sure if it's intended or not, but the version I received includes all the tracks as wav files, so I had to listen to it on the computer. First we have Karmakumulator remixing material supplied by MOZ. Decent collages of treated and cut-up electronics. Nothing too noisy, mostly just sharp electronic sounds looped and layered in a rather experimental manner. The first track "Insects as Inserts" is better than the second one which is kind of irritating. Next up is Gruuthaagy doing some sort of droning ambient with pretty dull computer sounds (or maybe they are from a synth, I'm not sure). Anyway, a pretty boring track. Lasse Marhaug does an 18 minute piece building from almost rhythmic loops and getting more and more distorted as the track goes on. It's never really painfully harsh or noisy and most of the sounds are rather soft and warm even though they're distorted and noisy. A decent piece even though definitely not the best material I've heard from Lasse Marhaug. Last one is Guignol Dangereux with six rather short tracks and it's all pretty shite rhythmic electronics or maybe some sort of experimental minimalistic techno would be a better description. Don't like it at all. This is a bit too varied split release with not enough good material. Nice Carpe Diem sleeve design though. (J)

Karmakumulator / Razorblade Jr. Split CD (Cat Harsys Recordings)

A split release from Karmakumulator from Croatia and Razorblade Jr. from The Netherlands. Karmakumulator does a 35 minute piece entitled "Orange Airport Labyrinth" which is an experimental collage of diverse sounds, noises, samples, electronics etc. At times it's pretty noisy and structure is created through repetitive loops, but a lot of the time there's just random sounds cut-up and thrown in. There are some great parts in the 35 minutes and I'm glad that even the most experimental parts never go into minimalism or glitch, but instead stay pretty loud all the time. Nonetheless I must say I'm not that big of a fan of this type of collage stuff, it's somehow a bit too incoherent and often pointless for my taste. "One Day I'll Buy a House in the Nature" is Razorblade Jr's 20 minute piece and more in the experimental vein as well, but this time with some real band style playing in addition to the electronics. Improved drum rhythms and lots of guitar noise and feedback. Perhaps the improvisation is what bothers me the most about this since it doesn't hold together all the time, but when it does this is really great stuff. I could have basically done without the Karmakumulator track, but I'll probably be keeping an eye on Razorblade Jr. Nice full colour carton sleeve with a black/white insert. (J)

Knives "s/t" 7" (Troniks)

This is brutal stuff. Just harsh noise in USA style what could be expected from the guys behind this unit. Totally heavy. Reminds me of many Cherry Point recordings, with little differences. Knives stopped before I could really fully be aware what it was really doing. This 7" is only document of the band what I have. 45rpm, same stuff on both sides. Black paper without printing as covers. Probably small enough pressing to be sold out by the time you read this nonsense I call review. (M)

Konrad Bayer "Dreams of Leaving" CD (Genesungswerk)

Konrad Bayer presents the side of the German Genesungswerk label's roster I don't care that much for. Soft ambient tones mixed with electronic bleeps, clicks and cuts. It's very mellow and actually could work pretty well as background music for just chilling out or sleeping or relaxing, but apart from such functions I personally don't

see much use for this kind of music. Still, it's definitely not the worst stuff of this sort I've heard. (J)
 > www.genesungswerk.de

Krell / FIAT / Livido CDr

This is a demo including material from three different projects by a couple of Italian artists. First off, Krell draws inspiration from the movie, The Forbidden Planet (1956) and its electronic soundtrack. Really simple and minimal electronics with usually the same loop or idea continuing through the whole track which fortunately are all pretty short. This is definitely nothing to get excited about, even if you're into this type of stuff. FIAT could probably be described as some sort of minimal techno or electro. Static and minimal beats and some repetitive voice samples. Shite. Livido is perhaps the most interesting one here with collages of Italian voice samples, abstract electronics and weird treatments, sometimes reminiscent of Nurse With Wound etc. Anyway, I'm not looking forward to hearing from any of these projects ever again. (J)
 > kremo@kipple.it

Kult "Wounds & Katharsis" CDr

Hammer Division "Propaganda Art" CDr
 Hmm... not to really degrade metalheads, since partly being one myself as well, but imagine this: Couple of metal heads hear some recording of Cold Meat Industry what is easily available in metal scene, and 3 months later they have their own projects of this "CMI style". This is what I read from some interview with these folks if I don't remember totally wrong. Well, what else you can expect that compilation of ultimate clichés? Come on!! Band name "Kult"? "Hammer Division"? Both names are already used before, not to mention band name "Cult" what everyone should know. From Kult you can expect mechanical (most likely computer generated) dark industrial. It starts slowly with someone roaring "worship!!" over rumbles and slow bounding drum machine beats. Later tempo grows and tracks gets a bit noisier. 2nd track has faster beating echoed sounds and ends into s/m atmosphere.
 Hammer Division presents 4 tracks with the most used track titles "Propaganda Art", "Building an Empire", "Kreismaschine", "Decadence". Almost all of those is either band or label name within black metal scene, and it ain't very clever within industrial either. The more what irritates is why someone would make "Propaganda Art", and then put statement into cover that they are not political band and this is about warfare and human annihilation, no matter which side you take or values and concepts you support. So let me ask: you have this right wing flirting band, and want to declare war, but you fight for nothing and want nothing? Concept sounds so empty, I can yell here of frustration and the huge emptiness of their concept echoes much louder than the effect they could create with their PC.

Luckily limited to 20 and 25 copies, so you won't be seeing much of these. I have advice to all newcomers of the scene:
 1) You are not obligated to release everything, before you have developed somehow decent & interesting material.
 2) You could try to reach some basic knowledge of the history of the genre to avoid the worst downfalls.
 3) If you have nothing to say, then don't. You can do just the sound without flirting with generic aesthetics of right wing politics or latex covered cunt. (M)



L'Anus Solaire "Orifices" CD (L'Anus Solaire)

Interesting new French act presenting their first release here and dedicating it to examining human orifices (anus, wound, vagina and mouth) from a similar perspective as the likes of de Sade and Bataille have done in literature. There are always three tracks for each orifice and the style always differs a bit from the previous orifice. The actual sounds are quite difficult to describe. Mostly the tracks are collages of cut up pieces of music, manipulated voices and synth sounds and occasional spoken samples. Everything is structured and put together in a really simplistic manner, but still the result is interesting and the atmosphere is very strange all throughout the disc, even when the sounds are no more than looped pianos or something. I have a really hard time describing this release, but still I must say that I like it a lot and I think the themes are nicely executed in the sounds as well. Not for the most conservative industrial/ambient listeners. (J)
 > anusolitaire.free.fr

Legion Ultra "Perversion of Purity" LP+7" (ZZON)

Side project of Mürnauf from Belgium delivers material that is not that far from the main project, so I'd wonder what is the purpose of dividing his activities under different names. Legion Ultra is coarse and noisy sounding rhythmic loops and beats with vocals that remind of Slogun studio work. Same kind of "half shout" homestudio vocals. I don't know what is the interest of European industrial bands & labels to put out these boxes and stuff. Like this, box set with heavy vinyl LP and clear vinyl 7" + insert, limited 300. Music would be much more to-the-point and aggressive piece of work BEFORE it gets too long and repeats the same formula over and over again. Cut away that c. 10 minutes featured

on 7" would have helped a lot. Vocals are always the same, general sound is always the same. Only structure of tracks and loops changes. So repeating myself: Shorter would have been better. Sound is pleasantly rough and dirty. Not the clean stuff what we can expect from many European industrial/pe bands these days. I received this promo so long ago, that I assume box is already gone. Same time I got promo CD of Mürnauf works, but lost the promo information. Basically 100% same vocal sound, same kind of general sound, and music follows the rhythmic loop & beat based euro-sound. I don't know if the bands have some difference in theme they are dealing with. In general, I would not see point to do same material on many projects. (M)
 > www.handsproductions.com

Life-X-Zero CDr

The info sheet described Life-X-Zero as "dark sounding techno-industrial" and that pretty much turned me off right away. Still I was quite surprised when the first two tracks were more along the lines of darker ambient industrial without a trace of dancey beats etc. Well, once the third track started, the beats appeared and immediately this turned into a boring distorted disco demo. There are traces of power noise as well as EBM here, but despite the promising first two tracks, it's definitely nothing to get excited about. (J)
 > www.life-x-zero.de

LHD "Curtains" CD (PacRec)

Here's a nice short-sharp-shock type of thing from Phil Blankenship (Left-handed decision/Troniks) and John Wiese (Bastard Noise/Helicopter Records). Five tracks in less than 20 minutes and it's all about a massive wall of noise. Really loud, really heavy and extremely distorted. There's enough variation in the style and sounds to keep it interesting, but it's still high energy noise from start to finish. The minimalist sleeve more or less emphasises that it's all about the noise here. Absolutely worth getting! (J)

LHD "Hands of the Priestess" 7" (Musc)

Blankenship + Wiese duo produce 45rpm vinyl slab full of electronic harsh noise. It is good, but well, somehow I don't get as convinced as for example of Cherry Point. It just isn't that noisy, and electronic fuzz sounds as if it would not be so LOUD. This is good stuff to listen to when you don't start to compare with other recordings, but after listening pile of Troniks tapes, and then hit this on turntable... I'd say any of those tapes would have made better 7". (M)

Loss "A Letter that Will Never Be Sent" 3"CDr (Inner Demons)

Here's a new U.S. artist blending together rhythmic noise,

modern power electronics and some ambient/orchestral stuff. The first track strikes with some heavily distorted layers on top of not so dominating rhythms. The sound is very crisp and digital, but still has a good feeling of power and towards the end when the more orchestral elements kick in, the nice dynamics and structure become apparent. The second track is more rhythm/beat based and not that interesting to me. There's still the distorted stuff going on along with heavily distorted vocals, but I think it's more towards mid-paced EBM than anything else. The closing track is of the more ominous ambient/orchestral style, but I must say the string sounds take away some of the strength in the atmosphere. Later some rhythms and distorted vocals appear, but it remains quite harmonic until the end. I'd say Loss is definitely a strong newcomer in his own genre, even though I might not like it that much. The whole thought sounds, structures and fluent approach in general definitely show a lot of skill and potential for the future. The 3"CDr comes in a red velvet pouch with a 1" button with the Loss logo. (J)
 > www.inner-demons.net

Luasa Raelon "Savarices" CDr (Snip Snip)

I don't know if this is Snip Snip release as it doesn't say it anywhere, but the same guy anyway. Recording is done live to CD burner, without overdubs obviously. It offers the better LR style, with analogue synth combined with rough harsh noises. Digital recording method did not make this plastic & flat. Each song presents slightly different atmosphere. It's always noisy, but instead of pure harsh wall, you can see he has some intention to also create variety. I like this much more than split CD with Hive Mind, even if I'd say LR has potential to create even stronger material. (M)

Luminous CDr

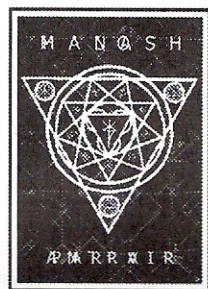
This apparently isn't an actual demo, but just a disc with four tracks from this new British artist. The first track "Purple" kicks right off into dirty harsh noise with some vocals thrown in as well, but they're buried so deep in the mix that it's impossible to find out any lyrics. Really rugged and distorted sound, crackling and rumbling ruthlessly, but perhaps lacking enough diversity. "Void" is a noisy piece as well, but includes some different elements as well such as simple organ chords, strange cut-ups and speech samples. First I thought it was a bit too gimmicky, but eventually found myself enjoying it quite a bit. "Remains" opens with some cut-up porn film samples followed by calm feedback noise and sharp hiss. The movie (?) samples continue throughout the track and more of those weird music bits appear as well, but the wall of feedback noise dominates it and puts a twisted mood over the rest of the sounds and samples as well. "Anti-H" closes the disc and it's a weird one as well. Voice samples and a static minimal beat in the

m	r	s	o	n	c	b	i	u	u	l	t
a	i	t	w	e	i	c	n	n	g	t	r
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.	a	p	d	t	s	s	u	r	h	o	e

AURAL HYPNOX

[Label and Mailorder for experimental music]

HALO MANASH: PAR-ANTRA I: VIR, CD [AH01]



The first part of the par-antra trilogy, titled 'VIR', consists of 9 very original, intense and multilayered tracks. The soundscape is based on various hypnotic e-bowed guitars, shamanic percussions and cymbals, windbones, chanting vocals, surreal samples and analog synthesizers, thus offering material from organic dark ambient / surreal electro-acoustics to sinister ritualistic atmospheres. (total time: 63:31).

Comes in an 8 page (black/white) A5 booklet with plenty of visual material and information to assist your meditation. Limited to 1000 copies.

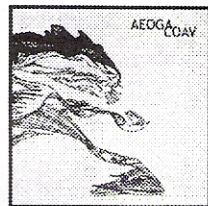
HALO MANASH: SYOMA, CD [AH03]



Halo Manash's third full-length album, titled 'SYOMA', offer both minimalist and complex material mainly created via acoustic instrumentation. The ritualistic/electro-acoustic soundscape is based on dark and hypnotic sample textures, evolving guitar drones, dynamic ritual-percussions and reverberating gongs/chimes/bells, chanting vocalizations, windbones, experimental instruments and analog synthesizers. "All of the material on this album is dedicated to and inspired by the dynamic subconscious force which gave impulse to visions relating to auto-cannibalism and metempsychosis". (total time: 58:10).

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AEOGA: COAV, CD [AH02]



The debut album of Aeoga, titled as 'COAV', presents very original and haunting material based on spiralling dark drones, eerie guitar feedback textures, archaic drum and cymbal patterns, atonal / tonal vocalizations and distant / peculiar sample layers. The 8 tracks of the album offer material from organic dark ambient / archaic & ascetic horizons to dark and haunting tribal/ritual atmospheres. "To exhaust mind and body in order to obtain a condition of non-consciousness and thus receive, realize and create material based on both primal and absent vision". (total time: 65:52).

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ZOÄT-AON: STAR AUTOPSY, CD [AH04]



'Star Autopsy' presents nine multi-dimensional dark ambient tracks which range from radiant textures, mesmerizing/ swirling soundscapes to dense/crushing walls of sound and hidden abstract melodies. By using conventional instruments, various sound generating devices (analog synthesizers and samplers), vocals and other carefully chosen sonic objects Zoät-Aon manages to create an unique, dynamic and truly enigmatic/expansive atmosphere that continuously spirals further towards the unknown areas of consciousness. (total time: 66:21).

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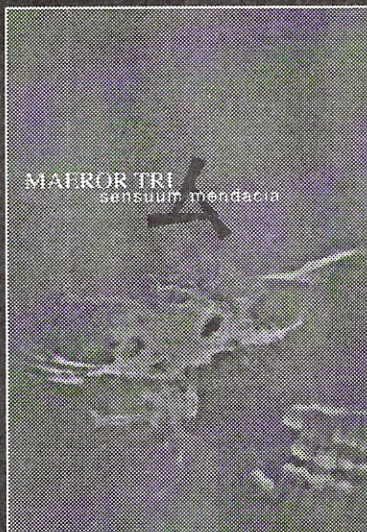
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PAL and NTSC

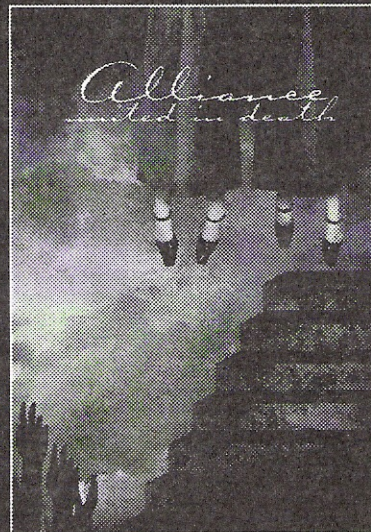
The UK masters of cultural noise terrorism live at the CONSUMER ELECTRONICS 5 festival on April 10th 2004. Their best live video recording. A great document of fantastic power electronics and heavy powernoise. Social criticism – provocative, apolitical, controversial and cynical as ever.



LW030 **MAEROR TRI: Sensusum Mendacia**

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special package

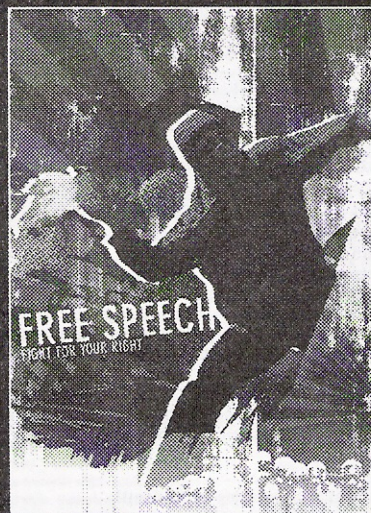
re-release of the legendary "Sensusum Mendacia" tape / originally released as DMC20 on the Welch label DIRECTION Music, in 1991. This was the third full-length tape of MAEROR TRI. Finest atmospheric and psychedelic dark ambient recording.



LW031 **V.A. ALLIANCE - United in Death**

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94, presenting amplified TNB at its best. Last of the discs proves that TNB did not lose their talent during this time and new recordings from 2002 are as powerful as the old. This 4 CD set includes also two full color booklets. 1st including track titles and recording years and 2nd one the original manifesto. Both booklets are full of TNB's awesome full color collages. Essential for any noise fanatic! (M)
> www.hypnagogia.org.uk



The New Blockaders "20th Antversary Offense" CD (Hypnagogia)
Well, what more I can say? TNB live at Leeds 060603, proving that they are still going strong. Unfortunately they play their last live show in 2003 and also has done their last studio recording. Reviews of the show that came after this was not as praising as for Leeds 060603. And anyone listening this CD can hear that this show would have been good to witness personally! Loud and extreme noise, with concrete sounds and very rough and unpolished atmosphere. As essential as TNB box or their other works. Limited edition of 500 copies won't probably last for eternity, so grab your copy before too late. (M)

The New Blockaders / Nobuo Yamada "Pricle Crevice" 12" (Psychofreak Records)
Many people were shocked when this releases was announced. 30 deluxe art editions priced over 200€ each. Hand made metal boxes, acid washed and plasma cut and collaged with audio media. Then Art Edition of 100 copies was c. 65€ each, including hand painted collage cover by Richard Rupenus and photo color transparency by Nobuo Yamada. Well, I didn't care about that extra stuff and was satisfied with standard edition of 300 copies with just full color covers and one-sided transparent vinyl. This was originally CD release Ltd 150 copies, where Nobuo Yamada created noise by using TNB sounds. Needless to say, it sounds great. TNB has so good source material on their albums, you can't really fail and make it sound bad. I don't know how much of this is thanks to TNB, but I can't really see what is Yamada's additions here, since atmosphere of TNB is so dominant. "Imagine sound of 1000 sax players being blown apart while being crushed by falling trash cans full of rocks" says label. This is quite close what it does sound. It relies so much into authentic noise sounds, than

they don't need pile of pedals and effects to underline it. This is noise in the pure form. (M)
> www.psychoform.com

Nihilist Assault Group "Aural Retribution" LP (Hospital Productions)
Richard Rupenus, Ron Lessard and Dominic Fernow create massive noise on this one sided LP. Some always asks what's the difference what harsh noise you listen when it's all just "zzzzbfffssshhzzcc". Well, I'd say difference is clear. Like this particular jewel of noise, has such amazing source sounds that it sounds like trapped into gigantic hourglass where sand is replaced with metal garbage and yourself. No matter how much you try to climb up, all you hear is the colossal noise of metal garbage falling down through the hole under your. Noise is constant, detailed and rich, and also works in various layers what still become as one. Metal bouncing, grinding, screaming... You know eventually the last pieces will fall down, but then it's time to turn hourglass as expect another listening to be at least as heavy as previous. In this case, turning no needed, just pull the needle back in the beginning on one and only a-side.
Neat silk screened covers with great artworks. Only bad thing is that it is limited to 300 copies and sold out in blink of an eye. Lucky hunting! (If you never pay attention to artists names, maybe The New Blockaders, Emil Beaulieu and Prurient is more familiar and it also defines that soon this won't be cheap.) (M)

Nihil Obstat "Call to Arms" CDr
This must be the first dark ambient/industrial act from Malta I've ever encountered. Despite the "exotic" origin, the overused militant theme is present here as well. The disc opens with a short piece which could be almost described as some sort of doom with slow drum machine beats and deep vocals. This particular part sounds awful in my opinion and didn't really improve my expectations for the disc. Luckily it doesn't last too long and a more industrial approach kicks in. The second track "Angel of Carnion" sounds pretty good in my ears with very monotonous yet nice dark ambient soundscapes. The third track is more ritualistic eventually turning into noise; the idea and structure is great but the spoken chants sound dull and the noise at the end seems pretty pointless and lacking any dynamics. The fourth track would be great MZ.412-style dark industrial if it the sounds weren't so cheap. The metal percussions sound too programmed and the synth sounds lack all depth. The fifth track is pretty dull synth doodling. The disc ends with "Air" by J.S. Bach combined with war samples and an outro which is a short blast of distorted rhythms. All in all there were some excellent ideas present here but the execution didn't really work. Nihil Obstat should pay more attention to the sounds; it's not necessary to get expensive equipment etc., instead it would be better to work with really primitive equipment and realise those ideas that way. A lot of

development is still needed before this project is ripe for a professional release, but I think there are ideas which deserve to be developed and when ready, heard more widely. (J)
> nihilobstat@post.com

Nothingistrue "There Comes a Point when Only Way You Can Make a Statement is to Pick Up a Gun" CDr (Assassin Monk)
Two tracks in 20 minutes. Many people hate NIT for reason or another. Some adore his works. I must say that I don't care that much what are the personal issues what people have with him or what he is doing. However, when some mentioned that he is using plenty of other people's noise to make his own, I was like yeah, so what. I guess many people do that. But I didn't realize the use of other people's noise was THIS obvious. When the first track hits going and you have good old GRUNT tape material going there totally unfettered, I'm like what the fuck?! This is not like someone sampling loops of others work or manipulating it to be unrecognized. This is like GRUNT track, with couple additional sounds by NIT. In middle of track there are vocals by him and more sounds, but always just steady Grunt track going there behind. This is what I would call CHEAP. Same goes with the 2nd track. I assume he did not have even interest in digging the original tapes what I made 10 years ago, but just ripped material from GRUNT "short tapes" CDr and added sound with his computer. I wonder if the rest of the sounds are also taken from other bands and NIT is actually just DJ selecting what pieces and by whom he shall play next... (M)



Now in Darkness World Stops Turning "Tie Dye" CDr (Verato Project)
N.I.D.W.S.T. (by the way, despite being a huge Black Sabbath fan, I think the name's still stupid) is the new project of Jason Crumer from Aluminum Noise, now teamed up with Josh Banke for this project. It's mostly harsh noise with a heavy low end, some drones backing it up and then a huge wall of mid and high frequency chaos on top. It's definitely strong stuff, but as there's only one track, lasting well over 75 minutes, that's too much. Even though the noise is good and there is good variety, it's still not enough to keep me interested through the whole track. Maybe some more mellow parts or several shorter tracks would have made

this a better release. (J)



no Xivix "Uneksija" CD (Onyxia)
No Xivix is a fairly new name in the Finnish scene, but has already gained acclaim and made a few interesting releases, including a 7" on Drone Records. "Uneksija" is his first full length CD and it presents a lot of the different sides of no Xivix. The opening track starts with a piano backed up by varied field recordings, then growing into subtle ambience. Even when no Xivix does seemingly traditional dark ambient sounds, there is always a certain sense of experimentation and abstract elements present, giving the material definitely a character of its own. The sounds obviously have to defend their place within a single piece and even though I must admit that sometimes my tastes don't go together with no Xivix's, but the result as a whole is still very much on the positive side. This CD certainly adds another angle to the small, but extremely vibrant Finnish dark ambient scene. Definitely worth checking out. (J)
> www.onyxia.org

Object / Urian "+Tonfragmente II+" CD (Zone De Confusion / Nuit et Brouillard)
French industrial band offers this very modern looking digipak CD, what contains songs recorded between 1999-2001. 5 of the 11 tracks are done without multi track recording, and being able to witness their live show, I think they're able to do decent sound without any studio gimmicks. It's euro p.e. mixed with industrial sounds. For my taste, quite dull machine beats, analogue synths, distorted vocals and samples. At noisiest they rise quite interesting level, but at worst they switch on completely different atmosphere, getting close to even Der Blutharsch type of martial electro pop. Luckily that description applies for the last track only. For my taste, production of CD is too clean. Even if analogue, it is still clean analogue sounds. No tape hiss, no feedback, no additional roughness. I'm sure this appeal to lots of people, and especially those who have seen their stage performance, should be tempted to check out what they can deliver in studio. (M)
> www.nuitetbrouillard.net

Okha / Macronympha + Prurient Split LP

(Dada Drumming)

Okha does heavy US harsh noise. Solid piece what relies on steady bass and minimal thin electronic noise on top. One side of LP is enough, but keeps interest that long. There is more, like vocals/samples, but everything is quite buried and overall you get just static noise. Macronympha + Prurient sounds like perfect mix, but I was little disappointed. I think both of them have done better stuff than this. There is a lot of moments when all you get is really just powerless hiss. When you get real gut ripping bass loaded noise, it ends too soon and whole bottom falls off, and you'll be listening the high pitched hiss what sounds just silent and powerless compared to previous moments. I'd consider vinyl to be the most precious format, and feels quite odd that recently released Ltd 50 Macronympha + Prurient tape was much better than this side of expensive color vinyl. Still worthy vinyl to purchase, but nothing what would be classic in future. (M)

> www.dadadrumming.org

Omenya "Ancient Rites" CD

(Purple Soil)

I was all the time under impression that this project comes somewhere from eastern europe. When I finally started to type this review and opened booklet, I noticed that it is actually from USA. I don't usually listen so much of this type of stuff, and being compared to Rapoon and Zoviet France, doesn't really say anything to me as I have hardly heard of those classic names. Usually when hearing the esoteric rituals and variety of world music influences within music, it is not really turn on for me. In case of Omenya, ritual sounds with hypnotic loops and shimmering, resonating drones is combined with various well chosen sounds / samples and I find myself enjoying greatly this stuff. It is not really that dark, but neither very happy and warm. I suppose this type of recordings have potential of reaching very wide audience. (M)

Onomatopoeia "A Marble Holder from Andover" CD

(Cheeses International)

I haven't heard much of Onomatopoeia since the collaboration CD with Smell & Quim which I actually liked quite a bit. Well, here's a fairly short (just over 19 minutes) experimental piece from Onomatopoeia alone and I must say every minute is excellent! The piece opens quite minimally with some drones and loops in the background and some random junk sounds in the front. Really simple, but it immediately captures the listener's attention. The low-end drones intensify slowly and the volume level rises with them. Actually, when listening to the disc at a low volume, all the random sounds and instruments seem somehow irritating and too out of place, but at louder volumes they blend with the drones and create bizarre textures. As the track progresses, the sounds become more abrasive and hysterical; weird bass guitar sounds pop around everywhere and distorted synth drills go on and off. After some nice floating distorted bass guitar tones the track ends with a soothing piece of some jazzy music, apparently taken from some found tape or something. This track appears to have been recorded 10 years ago already, but saw release just a year or so back. Another curiosity is that it's apparently dedicated to Betsy which was a Mitsubishi van, I think! Anyway, this must be some of the best experimental stuff I've ever heard. (J)

> steve.cheeses@btinternet.com



Operation Cleansweep "Munich 18/08/2002 - Propaganda for a New Century" LP

(Xn Recordings)

Another stunning package from Xn Recordings! This time the vinyl is housed in a thick carton folder sealed with a heavy debossed metal plate. The actual album is a live recording of Operation Cleansweep's performance in Munich, Germany in 2002. If I'm not mistaken, this was actually O.C.'s first live performance. The set consisted of tracks from "Powerhungry", "Jerusalem" and "Deathcount" along with some compilation tracks and previously unreleased material. As anyone familiar with Operation Cleansweep will know, this is pure German heavy electronics at its finest, so no need to describe it any further. The live recording is rugged enough to reflect the intensity of the live sound, but also clear enough that it's possible to enjoy the recording on vinyl. Everything is well audible, the analog synth abuse laying the foundation for the distorted vocals and samples. Actually the sound appeals to me so much that I consider this release to be O.C.'s greatest yet and that's pretty good since I regard the other ones simply brilliant. Just like the other Xn Recordings releases, this LP is limited to 486 copies and I guess it's close to being sold out (if not sold out already), so grab this while you still can! (J)

> www.xnrecordings.com

Orrin de Forest / Jazzfinger split LP

(Traqueto)

I haven't come across this varied split release in years, for some reason I think this sort of combinations were more common in the past. Anyway, Orrin de Forest do some noisy and metallic fast hard core with frantic screaming vocals which is pretty good for what it is, but this isn't where it

should be reviewed. Jazzfinger is an improvisation duo who present two lengthy tracks featuring hypnotic acoustic guitar melody accompanied by droning rugged electronics in the background and something that sounds like someone banging guitar strings with a drum stick. Not as minimalist as that sounds, but still very stripped down and simple experimental ambience. Can't say that I was blown away by it or anything, but this sort of d.i.y. experimental stuff works for me on occasion. As I said, a very varied split release and won't appeal to everyone, but should be still quite easy to obtain for those interested. (J)

Other Peoples Children "Cold Meat / Loved One" 7"

(RRRecords)

1st side doesn't much differ from type of heavy wall of bassloaded harsh noise I've used to hear from many American artists. Simple and brutal. Doesn't rise to the level of The Cherry Point or other such talent, but is not very far behind. 2nd side is this time more to my taste. While 1st one wins the harshness, 2nd side beats it with being different. Damaged and manual noises, noisy loop beat on background, some sax sounding noise on top, and later on explodes to full distortion noise wall for short moment. Less of drum loop would worked well, and more focus on destroyed noises and it would have been better. (M)

Paranoia Inducta "Sanctified Destruction" CD

I found Paranoia Inducta's debut "The Unholy Place" on Foreshadown Prod. very promising and was looking forward to hearing more from them. Here is a new work which they intend to release properly at some point and it basically continues and keeps up with the quality of their debut. The same intense industrial feel is here with great factory noises, slow metallic rhythms and well constructed tracks. The early years of CMI still come to mind whenever they use the choir samples (which I could do without) or combine the factory atmospheres with some orchestrations, but it's still sounds pretty much like their own thing. The title track features a rhythm which could almost be a slow break beat/hip hop beat run through distortion and I'm not that much into it, especially when they add a choir loop on top of it. There are also the occasional vocals or rather spoken parts which have been run through some 'spacey' effects and sound pretty stupid. There are a few such minor details which spoil the otherwise good atmosphere a bit, but nonetheless this disc leaves a good impression. Excellent yet traditional post-industrial material which hasn't been polished too much. (J)

> adestroyer@op.pl

PCRV / The Cherry Point Split Tape

(Troniks)

Pop Culture Rape Victim does decent harsh noise. I don't like all of the zap gun kind of high pitched electronics. It's hard to really say what are the exact elements what are not right, but it feels like here all is not like I want. Once in a while it feels like real good stuff, but soon there comes something what seems somehow lame. There are these TV samples, aimless electronics waves with artificial sounding reverb, and when heavy bottom bass noise rumbles stop, they are left hanging in the air proving being more irritating than truly contributing worthy sounds for the result.

The Cherry Point on the other side doesn't fail to satisfy. At one point, I though they have this conspiracy of doing all the splits, putting themselves on B-sides, but with such a good stuff, basically each time, they end up crushing what on a-side. No matter if the other band was perfectly good harsh noise. "Basement of Blood" is just another headfuck noise wall, with seriously steady and thick low end noise accompanes with wild high pitched noise screech. There

are changes, though. But always harsh electronic noise. (M)

Pekka Airaksinen "Madam I'm Adam" 2CD

(Love Records)

This is a very nice compilation introducing the works of the Finnish experimental music pioneer Pekka Airaksinen who has a career of 40 years under his belt and has been highly influential to artists from a wide variety of genres, e.g. Nurse With Wound have mentioned him as one of their influences. The first CD collects Airaksinen's material under his own name, as Gandhi-Freud, Ajrakin and as a member of The Sperm. The earliest material included are two tracks by The Sperm from 1968 and the latest are from 2002 under the name Ajrakin. The stuff ranges from swinging combinations of mechanic beats and free jazz to the (pre-)post-industrial stylings of "Pieni sienikonseritto - A Little Soup for Piano and Orchestra op.46,8" and the noisy distorted works of The Sperm. Airaksinen's later works feature more contemporary experimental sounds mixed with techno elements and for me they are not as interesting as the old works which are still very relevant and worth checking out to anyone into contemporary post-industrial, experimental or noise. The second CD includes remixes of all the tracks on the first CD by the likes of Anton Nikkila, Simon Wickham-Smith, Nurse With Wound, Es, Mira Calix, Curd Duca etc. Interesting stuff indeed, although I might have preferred to have a second CD of Airaksinen's original recordings instead. Anyway, there are nice ones among the remixes, such as Simon Wickham-Smith's "Hiljaisuus Remix" of the aforementioned "Pieni sienikonseritto" piece as well as Mira Calix's "The Day is Done Remix" of The Sperm's "Korvapoliklinikka Hesperia". All in all, this is a good introduction to the works of this Finnish pioneer featuring a nice selection of his material along with new interpretations from varied artists. Definitely worth giving a listen. (J)

> www.lovemusic.fi

Philip Jack "Host" CD

(Sub Rosa)

Philip Jack is a British experimental sound artist working a lot with turntables, manipulated vinyl etc. This CD includes 3 long tracks along with a 21 minute video clip for computer viewing. The actual tracks for listening consist of quite similar elements; vinyl loops and natural crackle from scratched vinyl along with electronics and effects. Sometimes it turns almost musical with a melodic loop and rhythm, but it remains monotonous and always a bit 'artsy'. At its best the sound gets really distorted with layers of looped drones and other noisy elements, but at its worst everything remains static; just a pulsating beat behind a dull loop and some crackling. The video clip is nice even though it's nothing special, just Jack sitting behind a desk working on the equipment. Still it's nice to watch the performance as a double screen presentation and actually some of the best sounds are featured on the video. I must say this was pretty much a run-of-the-mill experimental thing for me, but definitely not one of the worst. (J)



Pi Cab Alter "Mémoire de l'éther fluctuant: 1937-1947" CD

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GATE TO GATE - I Turn Black Keys CD
AARON DILLOWAY - Bad Dreams CD
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(Verato Project)

I had never heard of Pi Cab Alter before this and the artsy sleeve and French track titles didn't exactly raise my expectations too much. Luckily after giving the disc a listen I realised it was not so bad. In fact, Pi Cab Alter nicely blend together elements from electroacoustic, dark ambient as well as the more traditional chill out ambient, post-industrial and others, creating great textures which flow from one style to the other with no pretense or sense of forced experimentalism. Most of the tracks move in rather ambient moods, but there are some more brooding, darker passages as well as some more abrasive moments which nicely break the calm and give the work more character. All in all I must say that this was a positive surprise and I wouldn't mind hearing new stuff from Pi Cab Alter soon. (J)

Plethora "The Inner Workings of the Mechanism" CD

(Psychochrist Productions)

Experimental noises from the less harsh direction. Front cover has picture of machine, with gearwheels with strong blue color and this image does present the music very well, especially long 4th track. I like this much more than The Broken Penis Orchestra what has done several releases on same label. It is machine music with both quiet and louder moments. With charm of kind of "manual" feeling, despite having plenty of electronics. Only 50 copies made, so could be sold out already. (M)

Pontus Lundkvist & Nina Wähä "Västerås" CD

This is a live recording of a show at Nya Perspektiv in Sweden in November 2002. I have no more info on the event nor on the artists themselves other than that Pontus is also a member of the Swedish noise act, Straffet. This work sounds more or less improvised, but still holds together well and has nice structure and dynamics to it. Presenting a wide range of post-industrial elements, the sounds go from sonorous drones and calm moods to more abstract and experimental passages and on to heavy post-industrial rumble with looping electronics abuse and a noisier approach. I'm not sure of the techniques for creating the sounds here, but it sounds more like actual electronics and concrete objects instead of computers. Anyway, this was excellent stuff and hopefully the duo continues collaborating in the future as well. (J)

> pontuslundkvist@yahoo.se

Profundo Tormento "s/t" 3"CD

(Isolated Society)

Another 3"CD from Isolated Society and I'm beginning to wonder if it's actually the same guy behind each of these projects (Celestial Plenitude, Pur Désir and Profundo Tormento). Profundo Tormento's sound is somewhere between dark ambient and chilling death industrial with a somewhat horror-like influence going on with desolate sounds of a music box, wind chimes and other elements which create an ominous atmosphere. There are some great combinations of heavy drones and metal junk noises as well and even though I admit this is nothing new, it's still well done and I like it a lot. Not too polished or pretentiously artsy, just dark industrial sounds. (J)

> celestialplenitude@yahoo.se

Prurient "Troubled Sleep" CD

(Truculent Recordings)

Less than 30 minutes is short for noise album. For this album it's enough. Prurient is reaching originality. This is noise with strong live feeling. Abundance of feedback and vocals what are part of the noise itself. Sound is sharp and pierces your head with loud volumes. I assume there is not much of synth used, but manipulated feedback. CD is strange because of it's unusual dynamics. You can hear



sharp and painful high pitched feedback/electronics for long time and it's only occasional moments when heavy low end crunches hit in. May it be within vocals or among the noise. Tracks are sometimes very short. 6th one offers very good moments with louder screamed vocals with long reverb echo. 7th transforms CD into silent experimental sounds. Low rumbling sound and almost field recording type of atmosphere with echoing voices of dragging something on concrete floor? Heavy bass sound grows and grows until noise overrides it and track ends to crunching chaos. Last of the tracks is low rumbles without distortion crushed with distorted spoken vocals. Dry sound without echo gives it mechanical feeling. Best moments of CD are on it's middle, but as 28 minute creation, it holds well all its playing time. It sounds like being composed, and not only random. Limited to 1000 copies should mean easy availability for long time. (M)

> www.truculentrecordings.net

Prurient "Fossil" CD (Truculent Recordings)

There has been several Prurient CD during recent years and I must say this one is my favorite due very unusual approach. Here Dom is not alone, but with handful of people assisting to make it happen. I don't know how exactly this has been recorded, but it sounds like couple of very good hi-fi microphones would have been placed into big room, where all these people create the sound. It is live document, but I assume without audience? You have the desperate emotional screams of Dominick with sadistic feedback and flanging electronics, but also heavy low end keyboards/synth, guitar noise, percussion and more, by no less than 5 other members. This is among the most unusual and extraordinary ways of creating noise. You can feel all the volume changes, you can witness even sounds of people moving around (at least I assume that it is it). Metal percussion is super clean acoustic sounding noises. Like throwing pieces of junk around the room. Having been experimenting with similar kind of recording methods for most of late 2004, it was amazing to get something done this well to satisfy desire to hear noise with sense of space instead of mere line-in-to-recording-device type of noise. Don't expect total wall of noise or lo-fi crunch like some other Prurient recordings. Recommended!! (M)



Prurient "The Baron's Chamber" CD (Nihilist Records)

Very different from CD above, but not completely from another world. This time original recording must have been those walkman recordings. At least it sounds very lo-fi, what would be later boosted heavily in mastering. I could imagine this is the sound of Prurient solo live assault. There is plenty of heavy low end rumbles and high end crispy noises, but hardly anything between. You really need crank volume up to, but then dynamics of the recording kicks you on the nuts very hard. Especially in about 17 minutes (this is short disc, just one 30 min track), there comes extremely heavy noise wall what crushes everything to pieces if you had adjusted volume to be suitable for earlier part of disc. Especially is your stereo allow decent bass frequencies. Another quite unusual & original noise recording from Prurient who keeps changing new fresh style for each CD release. (M)

> www.nihilistrecords.net

Pur Désir "Renfermé" 3"CDr (Isolated Society)

I haven't got much info on this project other than that I've heard one previous release and I guess they're from Spain. This work is a mixture of dark ambient and post-industrial sounds in the form of distant machine-like rhythms and echoing industrial plant ambience. Everything works really well even if the ingredients are very simple. The use of metal junk always sounds good to my ear and when it's combined with simple yet effective dark ambient textures, it's great. This is a good 3"CDr. Maybe some more content would be nice to go with the sounds, but it's good this way as well. (J)

Raison d'Être "Requiem for Abandoned Souls" CD (Cold Meat Industry)

I've never been that much into Raison d'Être. Somehow I've had the feeling that if you've heard one album from him, you've heard them all. In a way I get the same feeling from this CD, although I think it's a bit darker than some of his previous outings. The usual bells and chants are still there, together with layers of harmonic synth and distant rumble of metallic echoes. I guess the darker atmosphere is what makes me place this CD a bit above the previous ones. I rarely listen to this type of melancholic orchestral ambient stuff, but the next time I do, this Raison d'Être CD will most probably be my choice. (J)

Rasal.Asad "Asuna" CD (Thisco)

Rasal.Asad is pretty similar stuff as most of the other releases I've heard from the Portuguese Thisco label. Minimal electronics mixed with mellow ambient and light beats. Some descriptions said "Asuna" contains some obscure moods, but in my opinion it couldn't get any more

light hearted than this! Maybe it's okay for chill out moods, but other than that I personally see no function for this type of material. (J)

Recant "Gesture" CDr

Here's a fairly new act from the U.S. mixing together a lot of styles of electronics from beat-orientated power noise to pure noise to power electronics and calm ambience. Most of the tracks nonetheless tend to lean towards the more rhythmic approach, but luckily the sounds are usually really loud and noisy, breaking away from the usual boring distorted disco stuff. Also, even the rhythmic passages often cut into harsh noise blasts, giving the overall sound a very unique character. Even though I don't like all of the stuff Recant offer on this disc, I still enjoy the way they experiment with fresh sounds and different styles and at their best they manage to make some really excellent stuff, such as the tracks "Gandharvas" and "Mass Dispersal" among others. I'll definitely keep an eye on Recant in the future. I guess this disc has been released more or less officially by Immanence Records, so it should be still available. (J)

> www.recant.net

Redrot "Cathedral of Filth" CDr (Spatter Productions)

US artists following path created by Brighter Death Now and such. Despite obvious lack of originality, Redrot manages to create very good result. Low analogue synth noises, heavy echoing beats, distant low voices. There is also feedback and other sounds. Each track is different, although basic idea is to create good loop and let it repeat itself for several minutes with vocals on the top. Deadly monotony creates good atmosphere and I would even argue that at its best Redrot is in edge of kicking BDN from its throne, and especially head above most of this genre bands. If you look for well done death industrial, check this! Better than earlier CDr on Slaughter prod. Comes with full color arts in DVD box. (M)

Richard Ramirez & Skin Crime "Pleasure, Commerce & Disease" CD (PACrec)

Two long time noise makers from US on collaboration disc would make you assume it will be highlight of the year. Still after many years of work, Skin Crime managed to bring phenomenal LP and also the noisier works. Ramirez found his prolific gear and has provided a lot of decent releases in recent years. I'm afraid this CD doesn't match either ones top quality. It's not bad. If this would be done by someone new, you'd give thumbs up without hesitating, but now, I had more expectations. Often sound seems too distorted. It starts to lack power when all traces of original sound source is reduced to crispy distorted rattle. There are also good moments of metal noises and layers of sound, but often it sounds like very random attempts to get noise done, but potentially good noise is lurking behind corner, it doesn't really reach there. Label promised "a thick & raw wall of unpleasant feelings for your final dead days", and that's what you get. If you are fan of both artists, this is decent new item add to your collection. If you are not familiar with them (someone isn't?) maybe better to check some other release first. (M)

The Rita "Bodies Bear Traces of Carnal Violence" CD (PACrec)

This could be tape done 10 years ago. Two c. 30 minute solid blocks of noise. 1st one is The Rita solo, 2nd one collaboration with Mania. Difference between tracks is very small. Sound is very analogue and raw. Not clean or digitally sharp. It is as steady as it is heavy. Just constant rumbling brutality with lots of strong bass. His aim to reach purity of noise, and focus on straight wall of noise doesn't offer surprises. It offers just what you expect, just what you're willing to hear when you pick up the Rita release. Many of his releases are tapes and other small quantity releases, so I bet this is first time for many to get their hands on his work. (M)

The Rita / The Cherry Point Split Tape (Troniks)

The Rita does what he is known to be doing. Harsh noise wall. Just complete burial in sonic cement. I feel like here would be more variation than in CD he did on PACrec, but don't worry. Solid rumbling wall is name of the game. His sound is always very analogue and dirty. Kind of trip back in USA tape harsh noise scene of middle 90's. There is definitely difference in digital multi-effect boxes and computers, but plugging in few pedal and regurgitate result into analogue tape.

The Cherry Point does various style of noise. Some of it is really good stuff. Some of it falls into average. Their sound is much louder in mix than The Rita side. This is good stuff. There is electronic sounding low end and chaotic fast paced high end harsh noise with feedback and sounds like small junk pieces whirled with reverb. Surely powerful and solid piece. Both bands are very uncompromising and kind of same category, but still far away from each others sound. (M)

Robert Ziino "Twilight Clones" CD (Experimental Artists)

This is the first CD I've heard from Robert Ziino and I must say I'm not impressed. The tracks are usually based on weird, obviously improvised synth sounds which are not melodic nor noisy, they're just random notes stretching and going around. The synth tones are backed up by repetitive sampled rhythm patterns which really don't make the whole thing any better. I really can't understand why someone spends time making/releasing/listening this kind of stuff,

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to me it sounds like crap. (J)
> www.experimentalartists.com

Robert Ziino "Music from the Valley of the Flowers" CD (Experimental Artists)

Another one from this American artist. Definitely not my cup of tea, the tracks (each exactly 3 minutes long, I don't why) are just some weird synth sounds which aren't exactly "musical" per se, but they aren't soundscape-y nor noisy either, so I don't know what to make of them. They just sound like someone toying around with some sounds on a synth and that sounds boring to me. Maybe they could be used as incidental music for some art films, but I see no point listening to this sort of stuff from a CD. (J)

Rostiges Riesenrad "Kontrollverlust" CDr

Now here's a weird project from Germany. About 80% of the tracks are pretty decent dark industrial/ambient with some noisy bits, but the rest is just intentional weirdness; stupid German babble, disco beats and all kinds of peculiar stuff. Apparently the artist has wanted to avoid clichés and genre categorisation by adding what he calls "scary, dark and sick atmospheres". To me the more unconventional parts sound more humorous than anything else and spoil the atmosphere just when things get coherent. The actual dark industrial/ambient tracks consist of pretty basic elements such as voice samples, loops, metal junk noises, drones and the usual stuff, but there are some really nice ideas present every now and then. The tracks actually evolve and in most cases the atmosphere is very obscure, but a few times the humorous stuff spoils it completely. Rostiges Riesenrad is definitely a promising project, but they should think of more clever ways to break away from the strict genre boundaries. Adding humorous or weird elements just for the sake of being weird isn't the solution. (J)

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Rulla / Montage Split CD (Monotype)

Rulla starts with one long piece, which is actually their first proper release ever made. Harsh noise made with several layers of pedals. Small metal garbage with contact mics, small contact mics on top of speaker elements. Result is heavy wall of rumbling harsh noise. I'm not so big fan of the filter sounds, bubbling buzzing random electronic zaps,

but the heavy and crunchy sound of distorted iron junk is always close to my heart. In this track, combination of both work well. At first it sounds like would need more "amplified" sounding production, but it does grow heavier and noisier till end.

Montage from Japan has many different approaches to his sound. While split CD with Grunt what came same time with this, has short tracks from noise to rhythmic p.e./industrial with samples, loops etc, now this split CD what came out same time, is one heavy wall of noise. Track keeps changing and developing during lengthy playing time. I like the most when in middle it is heavy rumbling noise with clanging metal mixed low, and strange voice loops (whatever?) giving additional details. Monotype is very recommended artist because he seems to manage bring new sides and new ideas to his sound and not just repeat same routine. Of course there is place for improvement, but we are talking about fairly new artists here with not so much releases behind him.

Last track on the CD is collaboration of Rulla and Montage. It takes several minutes to actually grow into full volume. Fade in the beginning goes very very slowly, and it's like on half point of 16 minutes track, when it starts to reach desired volume. Sound is much more relaxing electronic noise, with very clean and mechanic electronic chaos on top. I know at least Rulla felt that track was maybe too different and not the best one to be included on the CD, but I'd say just opposite: This is very good track to bring variety to wholeness. Maybe only location of track should have been in middle, so there would have been calmer piece there, before heavy noise wall of Montage would have made crushing end climax. Well, you can always program your player. My support goes also to nice artwork! (M)

> www.monotype.jp

Ryn 3"CDr

Here is a four track disc from a new guitar drone act from the U.K. The tracks usually build slowly through a soundscape which gradually becomes thicker and thicker with low drones, wailing feedback and other repetitive noises. The ingredients might sound rather dull or at least not the most original ones around, but still Ryn manage to create really massive droning soundscapes which move along the entire spectrum of frequencies and retain a certain sense of dynamics, enabling the sounds to keep growing instead of becoming static and boring. I'm definitely looking forward to hearing more from this act. (J)

> traqueto@postmaster.co.uk

Samuel Jerónimo "Redra Ândra Endre De Fase" CD (Thisco)

I guess this falls somewhere in the art music category or whatever, but to me it just sounds crappy. Repetitive melodies and loops which multiply and cut into new melodies and loops, nothing more. Useless. (J)

Sanctum "Let's Eat" CD

(Cold Meat Industry)

Sanctum has faced a lot of criticism from die hard CMI followers and I can't say that they belong to my favourites either, albeit I've only heard the debut album and the picture 10", but still they've had some nice ideas I've always enjoyed. "Let's Eat" sounds pretty much like a developed version of the debut "Lupus in Fabula". Perfectly structured synths and sequences, slow beats, pop melodies and touches of commercial industrial sound, hardcore vocals as well as ethereal singing, melancholic atmosphere - it's all still there. Maybe the synth sounds are not as cheesy and perhaps the technical skills have improved, but it's pretty much the same stuff. Nevertheless I'm not complaining. Sanctum has always managed to blend together diverse styles of music and come up with some catchy ideas here and there, and this CD is no exception. If you've liked the previous Sanctum works, you'll like this for sure. If you hate them, avoid this CD! (J)

Sewer Election "Torpa Freak-In" CDR

(Harshnoise.com)

Not much new things to say about Sewer Election, except admit he is doing well. Level is as high as before, or even higher. I feel this full length professional CDR prove SE works also in long run. I've heard splits, 3" cdr's and such before and he remains equally restless and dynamic in full length. You can't hear length of CD to become burden. Tracks vary from mere 35 seconds to over 13 minutes, with very small gaps between. This is the type of noise Kazumoto Endo, mid 90's Merzbow, Pain Jerk and others like that did at their best moments. Seems like this swede is on the mission to climb to the throne, pulling down the "legends" of noise. As soon as he gets the stuff done on real CD's with little higher profile, I can see no reason why this would not be worshipped as widely as before mentioned names. I'd say if you look for FAST edited assault of harsh noise, you can't go wrong buying this. (M)

Sewer Turd "s/t" CDR

(Voltagestress)

Sewer Election and Filthy Turd split CD. SE gives you his fast cut-up harsh noise blast. It's funny to hear Dan is more of "wall of noise" type of guys, but his own noise tends to go towards cutubed type of harsh noise. Filthy Turd creates variety for the disc, which is always welcome for me. Very painful and high pitched noise wall, what is much more steady and static than jumpy Sewer Election. Filthy Turd name surely does make some of the noise listeners think twice before trusting to buy their CDR's, but I'd suspect most who get over the fucked up name, will enjoy the savage ear drilling what Turd can offer. (M)

Sickness "Fuck Your Punk Rock" Picture LP

(RRRRecords)

Nice full color pic disc release from RRR, with punky cut'n'paste lay-out. Music itself is what Sickness has been known to do for last years. Extremely carefully edited harsh noise. Hardly ever sound goes on over 1 second. Usually it is just amazingly tightly cut collage of various ultra distorted sounds shooting in your ears. I don't know it is due pic disc format or just particular recording, but there is not that much of deep low end. I feel tempted to crank the bass to maximum from stereosystem, but still listen it as "artists meant it to be". And there is some of heavy bass moments too. After seeing Sickness live 3 times, I must say he does nearly same thing live. A little less changes, and especially due loud PA, heavy as fuck. Recorded work sound as if live noise would have been cut and mixed double as fast and added little more variations of sound sources. The least I like the synth / electronic noises, the most I like the huge metallic crashes and feedback. In end of 2nd side, hectic tempo starts to calm down and Sickness throws in some heavy loops and echoed feedback. It gives good change in atmosphere what has been so tightly packed for most of the recording. Contains also 2 lock grooves. Harsh noise vinyl, especially picture vinyl, is not that popular format anymore, so I'd surely recommend grabbing this instead of couple CDR's. 300 made. (M)

Silbernacht "Nachtgeweihte" CDR

Another release that doesn't have much to do with Degenerate magazine. This German artist is doing some gothic synth ambient which draws inspiration heavily from old black/white horror film soundtracks etc. It's simple, tacky and cheesy for sure, but for some reason I had fun listening to the disc! That probably wasn't the artist's intention and I'm sure I won't listen to it ever again, but it was amusing for a one-time listen. (J)

> www.silbernacht.com

Skin Crime "s/t" LP

(Hospital Productions/Force of Nature Records)

Skin Crime surprises with unusual release. No harsh noise, no extreme sounds, but dark ambient noise! Base comes from low rumbling bass which is sometimes calm, sometimes storming and strong. On the top you hear various echoing sounds of junk metal with layers of feedback and electronics. It's well build and changes occur during both sides, in the end of record it gets amazing with many very "concrete" sounds adding special rough edge. It differs from most of Skin Crime materials, but is definitely step ahead to own type of sound. Despite not being made with chains of distortion pedals, Skin Crime remains noise, just more original and detailed. (M)

Skin Suit Highway "Steele" CDR

(Snip Snip)

Mostly you can trust these cdr's to deliver good stuff. Steele might be among first ones from Snip Snip what I'd say is

not that good. It is ok, but their ultra distorted electronics sounds to me very flat and one dimensional. It is one sound at the time, and even that sound is far behind the best of the pedal noise genre. There are some points when they start to get busy with making hectic pedal orgy, but lack of good source sounds makes it mediocre. 5 tracks in little over 20 minutes. (M)

Splinter vs Stalin "Mmmmm Chlostri" CDR

They describe themselves as "retarded italian noise duo". It's about playing computer games, using drum machine, sampling movies, music etc. Result is surprisingly good & noisy compared to bad joke this duo is. However, nothing you'd listen twice or desire to go for more than couple dozen minutes CDR keeps inside. (M)

S.Q.E. "The Abyss Stares Back" CD

I haven't heard S.Q.E.'s debut album, so I really didn't know what to expect from this one, although for some reason I got a strong World Serpent vibe from it. Well, that vibe was partially accurate since the material does contain a certain 'folksy' aspect to it. It should be also mentioned that this is more conventional music than most of the stuff covered on these pages; plenty of melodic female vocals, regular song structures and traditional rock oriented drums. Anyway, a lot of the instruments are handled in quite an unorthodox manner and by no means is this a regular rock record or anything. At times, S.Q.E. brings Amber Asylum to mind (actually, Kris Force is featured on two tracks here) as well as some Projekt bands yet without the goth fog stuff. I'm quite fond of the sombre moods and especially the e-bowed drones featured on a lot of the tracks, but no matter how fresh the music sounds at first, it kind of loses its grip after a while and bores the hell out of me. Still, I'm confident I'll give this disc a spin sometime in the future as well. (J)

> lowbasshum@yahoo.de

SRP "Schriever Rundflugzeug Project" CD

(Membrum Debile Propaganda)

I had no expectations for this. Never heard before, despite this CD is re-releases of tapes from '96-97. German industrial what doesn't really make me very excited. Good thing is that it's lo-fi, noisy and not very musical, but bad thing is that the power of typical marching drums, noise loops etc. are destroyed by very misplaced sounding classical music fragments or you just hear such music on the background, what doesn't seem to connect rest of the music at all. Also placing of samples seems to be often random, without succeeding to sound good. Some of the material reminds of Grey Wolves at their atmospheric moments. SRP just fails to capture my attention. Many good sounds are destroyed by inserting something what doesn't fit in well. For example decent distorted noise loops with clean drum-machine beats and choirs what sound like too low rate mp3. Closing tracks of the CD is the best one although it seems to be the earliest recording on this CD. (M)

Stalaggh "Projekt Nihil:" CD

(New Era Productions)

I'm always a bit sceptic when it comes to 'electronic side-projects' of black metal artists. Stalaggh appears to be a project by some Dutch and Belgian black metal luminaries, but instead of boring Casio keyboard atmospheres, they deliver some pretty twisted stuff reminiscent of early Abruptum. Musically, the 35 minute piece combines extremely slow and most likely improvised black metal (drums, bass, noisy guitar) with electronic noises, feedback, metal junk sounds etc. The main element nonetheless are the vocals which are allegedly performed by a murder convict and a mental patient, of whom the latter committed suicide just months after the recording. Well, promotional letters in metal scene never were ones for understatements, so I think I won't pay much attention to them here. It should be admitted that Stalaggh definitely manage to create a rather obscure mood, even though I would have preferred even dirtier sounds for the instruments and less 'sci-fi sounds' in the synths. Not much to say about the content, just occasional parts with a clear drum pattern and some bass and guitar noises coming here and there, synth layers pulsating and on top of everything the deranged vocals. If you've heard Abruptum, you pretty much know what to expect and if you liked them, you'll probably like this too. (J)

> neweraproductions@gmail.com

Stigma Diabolicum / Equilibrium Split CDR

(Symbolic Productions)

Another split release with acts I've never heard before. Stigma Diabolicum opens the disc with six tracks of really primitive and weird stuff which could perhaps be described as some sort of death industrial. Slow rhythms, improvised guitar abuse, samples and vocals, all run through a delay effect so that often everything becomes a mess of almost looped noises. The sound is pretty lo-fi and that adds to the chaotic atmosphere. I can't say that I like it too much, but the mood is definitely very morbid and some of the guitar noises are pretty good. Anyway, the constant use of delay gets boring after a while and in general the same ideas repeat themselves in the tracks, so more thought needs to be put into possible future works. Equilibrium is slow black/doom metal with sloppy programmed drums and lo-fi sound owing a lot to the likes of e.g. Behrnt. Apart from the noisy intro, there's really nothing about Equilibrium worth mentioning here. (J)

> Symbolic Productions, c/o Bruno Mathieu, 4 Grande Rue > 54300 Bonviller, France

Stimbox / Xome Split CDR

(Negatron Heavy Industries)

There is 13 songs on this split CDR. They are most often 4-6 minutes, with few longer/shorter pieces. I like both of these bands, but this particular CDR sounds somehow too clean and impersonal. Track of each artist come after another. Xome starts, then Stimbox, then Xome, then Stimbox, and after dozen of minutes, I have no idea who is playing currently. Both are doing similar material, based on small table of effect boxes plugged in one massive chain. Both are equally fast in knob turning and sound quality is rather identical. Even if this is pure noise, when sound is driven through so many pedals, it has become quite "smooth". All roughness is gone. I think if they would have amplified the noise, and recorded from speakers with microphones, this would rip my head off. Their talent in pedal noise is obvious, but since I listened all of promos what Mr. Stimbox sent me in a row during one afternoon, and this was last one, it was in bad position to impress. Especially after phenomenal Sewer Election disc. (M)

> www.negatron.com

Straffet "Det här är Straffet" CDR

This is a Swedish harsh noise duo that has been operating for a few years now. They utilise basic old school techniques with effect pedals, turntable abuse, violent vocal noise etc., but apparently use computers for final editing etc. The result is the best thing I've heard from Sweden in a long time. Uncompromising harsh noise with loud electronics abuse, metal junk noise, crazed vocals and a sound strong enough to keep it powerful and interesting. There's always a dense layer of noise in the background with distorted loops and above it appear more random elements such as vocals, junk etc. The tracks range from rather short 2 minute blasts to almost 10 minute pieces and the quality stays good all throughout the disc even though there are parts here and there which could have been shortened and some passages which could have been even more over-the-top. Anyway, I liked this CDR a lot and besides the contents I must also mention the cover booklet which is xerox quality but still contains 24 pages of great collages, drawings etc. to go with the music. Great stuff. (J)

> straffet.cjb.net

Straiph "Thin Bony Scour" CDR

Straiph is a project from Scottish scientist technician who apparently got bored and started doing some noisy stuff on his laptop. Mostly using noisy distorted loops, I'd say this falls to the rhythmic noise genre, but it has some weird cut-ups here and there which make it a bit out of the ordinary. Not being a fan of the aforementioned genre it's difficult to say whether this is actually any good by the genre's standards, but I guess it's pretty well made and the tracks have good structures and enough of those cut-ups screwing around with the rhythms. Still I can't say that this stuff would hold my interest very long and I found myself bored after just a couple of tracks. Check it out if the rhythmic noise stuff is your thing. (J)

> www.paximatmultimag.co.uk

Subinterior "Outfall" CDR

Subinterior is the dark ambient project from A.F., also a member of the Italian darkwave bands Canaan and Weltschmerz. He only uses recordings of objects and noises surrounding us to create the soundscapes, but everything is usually processed in a way that it could have been done with synth and effects as well. The tracks are very basic, usually consisting of just a few elements which repeat themselves all throughout the track; a mixture of floating or droning layers of sound, slow pulsations and shorter, more dynamic sounds. Definitely not the most innovative dark ambient around, but the sounds are nice and dense, creating an obscure atmosphere which apparently is the aim here. Good listening if you're in the mood for it... (J)

> www.subinterior.tk

Subinterior "Insomnie" CDR

Here's the second CDR from Subinterior and I must say I like this better than the first one. It's still very stripped in terms of small details, almost isolationistic in a way, but the overall sound is more dense than before and the droning layers are stronger, taking a more prominent role in the soundscapes. The atmosphere is extremely cold with infinitely stretched out echoes resonating as drones and chilling, almost feedback-like waves of high frequencies appearing here and there. It's still nothing spectacular, but I seem to enjoy the simplicity of Subinterior's approach very much. (J)



SunnoO))) "White2" CD

(Southern Lord Recordings)

I must say that as much as I like Stephen O'Malley's and Greg Andersson's other band projects, I've never understood the hype around SunnoO))). Their first few releases weren't all that special in my opinion and only now with "White1" and "White2" have they managed to create something interesting. "White2" opens with quite a traditional SunnoO))) track "Hell-O)))" which is pretty straight forward low end guitar riffs and drones. Perhaps a surprisingly fast piece on the band's usual standards. The next track "bassAllens"

is less based on riffs and instead creates a collage of subtle floating feedback, deep drones, calm guitar notes and some peculiar effects, all building from a rather minimalist approach to richer textures and a downright ominous atmosphere. Definitely among SunnoO)))'s finest moments and perhaps their finest moment is the final track "Decay2 (Nihil's Maw)" featuring guest vocals from Attila Csihar of Mayhem/Tormentor etc. fame. Again, less emphasis on riffs and more of a dark ambient approach with layers of low frequency drones, drifting feedback, long bright guitar tones and Csihar's chanting and throat-singing. A really deep and haunting piece. As I mentioned earlier, on these latest two offerings SunnoO))) have definitely taken steps into a new direction and I hope they keep continuing on the same path since I've found it far more interesting than their previous efforts. (J)

> www.southernlord.com

Techno Menses "Lazar Blade 2" CDR

(Denshi Zatsun)

Side project including infamous K2 member is quite far from metal junk noise collages. Like name of project suggests, you'll be hearing rhythmic noises, getting so musical, you can call this basically "techno-noise". Instead of clean groove boxes and drum machines etc, everything is dirty and very nicely distorted. Sometimes focus is in loops made out of various noises. There is also drum machines, but always quite non-danceable way. Rhythmic noise or power noise or techno noise, they all sound crappy ways to label this stuff, as under such categories, such huge amounts of utter garbage is included that Techno Menses definitely doesn't fit there. 12 songs, most often length of 3-6 minutes, of various style of tracks done in Onconsonic laboratories in 2000-2001. There are 3 members, one with digital electronics, one with rhythm machines and K2 in "manipulations and mix". I'd say this is among the best things from "rhythmic noise" what I own. Lacks all the stupid sides and is far from dance music, and occasionally bursts into total harsh noise destruction. (M)

Thirdorgan / Xome "Endemoniado" Split CDR

(Tabula Rasa)

A nice little split noise release. Thirdorgan present two tracks which are pretty decent Japanese noise. Constantly changing and evolving wall of sound with an emphasis on the mid-range and unfortunately the lack of bass and really high pitched noise take away a lot of the power that could have been there. Too often the sound just turns into weak white noise when it could have been stronger. Xome on the other hand offer three tracks of more bass heavy harsh noise with plenty of rumbling electronics and good doses of piercing feedback here and there. Nothing much more to say about it, other than it's good harsh noise and definitely the better of the two on this disc. The CDR comes in a DVD case with poorly xeroxed sleeve/insert, but it's still an okay noise release. (J)

Towers of Soul "Dive into Blue Oceans of Black Skies" CDR

This must be some of the crappiest synth stuff I've heard. This Italian duo attempts to make some dark horror/fantasy soundtrack type of synth music, but they just end up sounding lame and cheesy and I really can't understand why someone would want to listen to this stuff at home, let alone release it on CD. Fucking awful. (J)

> tsadeinflames@yahoo.it

Ultra Milkmaids "V/S Part 2" CDR

(Verato Project)

I've always enjoyed Ultra Milkmaids and the way they don't stick to just one thing yet without going way overboard with the different stuff they do. Here is a really good ambient work from them, presenting the more mellow and almost light ambient sound as well as the more droning stuff and there is some more rhythmic passages featured as well with tribal influenced percussions. The tracks evolve and flow onwards in a really enjoyable way and the sounds are very warm and organic; pretty much everything I could ask for is here, so I'd definitely recommend this release to anyone, unless the limited edition of 50 copies is gone already. (J)

Vance Orchestra "Slow Age Decay Music" CDR

(Verato Project)

Vance Orchestra seems to be quite active in doing smaller CDR releases as well as collaborations and their material often ranges quite radically from excellent to average to simply poor. "Slow Age Decay Music" has turned out to be at least for me one of the lesser exciting releases. Especially the first track is weird collage of sound manipulation which does hardly anything for me. On the second track they get back into their droning gear and present a pretty nice piece full of loops, drones and manipulated voices. The third track is droning as well, but there are some voice cut-ups and manipulations which irritate me quite a bit. On the fourth track, the drones are again amazing, but they've been spoiled with some ridiculous sounds. The final track is probably my favourite off this disc with a deep rumbling drone and simple crackling loops on top of it which get louder and louder towards the end. Perhaps this is suitable as this kind of a small edition CDR release, but it's definitely not the best I've heard from the Vance Orchestra. (J)

Variations of Sex "My Cock is Beyond Good and Evil" CDR

(Electro)

Quite young Japanese noise artists. I saw this at Denshi Zatsun (MSBR) shop, and was captured by porno pictures on handcut 7" covers and genius title of recording. It starts very promising. Harsh metal junk abuse with extensive distortion and just waiting a bit it to get heavy and crunchy

enough, but when you start to get in the mood, distortion is switched off, and there comes strange "electro-acoustic" noises. It doesn't take long to get back in business, but I'd like it more with full force noise. 3 tracks each present little different atmosphere, and last one combines plenty of high pitched synth noise and jumpy harsh noise. If this really is his early recordings, I must say very promising release! More sex-noise from Japan can't be bad! (M)

V/A An Anthology of Noise & Electronic Music Vol.2 2xCD (Sub Rosa)

Even though this compilation concentrates heavily on the more academic and artistic side of noise and electronic music, it's still a nice introduction and overview of recordings dating from as far as 1936 to 2003. Instead of placing the tracks chronologically, the old and new material has been loosely divided into sections of similar styles and approaches. The first CD includes the stuff related to tape music, musique concrète, ambient and finally glitch and computer music, whereas the second CD goes through techno, industrial and noise, closing up with Sun Ra and Captain Beefheart. The first CD mostly includes artsy stuff which I'm not that much into, but there are some interesting ones as well, such as Johanna M. Beyer's "Music of the Spheres" (1938) which is a rather ominous piece mixing acoustic and electric instruments. Also, Daphne Cram's "Four Aspects" (1960) is not that far from modern post-industrial and ambient with slowly moving layers of electronics building into roaring masses of sound. Of the newer tracks, Robin Rimbaud a.k.a. Scanner does a nice piece with subtle drones and scanned phone conversations. The second CD opens with the more techno oriented stuff from e.g. Autechre followed by some clicks/glitch/cut-up stuff and even a noisy techno track from Choose. The more post-industrial style material is first introduced via Arcane Device's great and disturbing feedback piece "Lathé" (1988). This is followed by Laibach's brilliant "Industrial Ambients" (1980-82) and SPK's classic "Slogun". Even if everything on this compilation didn't make an impression on me, I enjoyed listening to it from start to finish and reading the liner notes about each artist. I guess it's good that this is an (apparently) ongoing series instead of doing just one compilation and calling it the be all end all anthology of noise and electronic music. (J)

V/A An End to Masterpieces 2xTape (Primate Electronics)

Malpa did both good and bad in compiling this. Good is that into 180 minutes massive noise compilation, he has managed to gather very high number of relatively unknown (if not even totally unknown) noise from small artists. Bad is that some of the suck bad. There are handful of better known names like Death Squad, Prurient, Navicon Torture

Technologies, Death Pact International, Pop Culture Rape Victim and some others you may have seen reviewed on pages of Degenerate like Viodre, Human is Filth, Malpa, Ames Sanglantes etc. But in other hand, most are names I have barely heard of. Some have been seen on RRRrecycled tapes section, but not elsewhere. 40 artists in total is very massive amount, considering that this compilation is limited to 100! Half of the copies goes already to the artist if they get one each. I would recommend this compilation to anyone looking for new noise. It has good quality tapes, it has booklet with page from each artist. There is tracklist printed on separate paper as actual tape J-cards are very small & uninformative. They went even that far that whole compilation is actually mastered on Misanthrope Studios, which is quite unexpected thing to do for a tape release. If they would have skipped some of those artists with more humorous noise, Bart Simpson samples, breakbeats and frag fragments, it would have made this more solid. Now you got intense / violent / dark tracks and suddenly something jokery, and then plain noise etc. Maybe even just putting different kind of stuff on each side of tape would have made it slightly better than mix many kinds of atmospheres in a way what seems random choices to my ears. (M)

> www.geocities.com/malpanoise

V/A Exit Zero - Electronica Obscura Volume Two CD (Dead Mind Records)

"Electronica Obscura" is such term, that I know it will surely suck if asked from me. First track by Die Plagen Des Himmels is good. Telephrique takes the sound more into experimental disco with drum beats and rhythmic noise sounds, but always remaining quite musical. But already 3rd band called Samus is such a crap I find it hard to keep listening the CD. Obscure yet crazy & "funny" electronics. I recall Tote Stadt being good stuff, but this track is very clean sounding with stupid 80's disco industrial beats. Evil Moisture also have unfortunately over their good old times of rough harsh noise and now present the most stereotype and worst lap-top noise. When I listen stuff like this, I can just ask: please listen it and can you honestly say this is progression? I also like more of older Contagious Orgasm sound than his new style. There is still some kind of charm and obvious talent of course. There comes more bands. 18 in total. For example Bongoleeros, Clay Figure, Fckn Bstrds, The Machinegun TV, and so on. Surely this label has their own style what they do. Despite couple links to real noise, with all these joke electronics and obscure poptunes, to me this is completely different and interest is very very minimal, if not non-existent. Small comicartwork zine what was included in same package was much more interesting than this. (M)

> www.blutistzeit.nl/deadmind.html



V/A Flowers Made of Snow 2CD (Cold Meat Industry)

When I received this new Cold Meat Industry compilation, I couldn't believe the shit they release these days! Disc 1 is filled with all sorts of Italian (and French and who gives a fuck) neo-classical darkwave goth crap with awful tracks, making it unbearable to listen to the disc even though more household CMI artists such as In Slaughter Natives and Ordo Rosarius Equilibrio are featured on it. So I'll just skip it, especially since the household names' track failed to impress me this time around as well. Disc 2 on the other hand features a bunch of more interesting names, such as Brighter Death Now, IRM and Deutsch Nepal. Desiderii Marginis opens the disc with pretty much the epitome of CMI sound: subtle electronics, echoing and distant clatter of metallic objects and echoing monk choir sounds (or something like that). Somehow a nostalgic track. Raison d'Être and Atrium Carceri continue in a similar vein after which MZ.412 starts the heavier part of the disc with a track growing from silent dark ambience to the distorted and rhythmic pounding very typical for the project. Brighter Death Now does the typical simple yet nice track with pulsating electronics and drowsy vocals. IRM presents a rather rhythmic track as well, but there are plenty of other elements as well, making it a heavy and noisy piece with Martin's violent vocals adding to the energy of the track. I'm always dying to hear new Deutsch Nepal material and luckily there's a new track included on this compilation. Trademark textures of floating drones, pulsating loops and subtle orchestral elements, creating the background for Line's vocals which seem to have entered the Deutsch Nepal material for good. Pretty traditional but guaranteed quality. Nacht (formerly of Aghast) presents a track which hints of a direction towards more modern and technological approach rather than the haunting organic material of the past. Also, it's more experimental industrial than dark ambient. Nothing spectacular, but could actually turn into something interesting in the future. Beyond Sensory Experience is yet another MZ.412 related project and at least this track is pretty traditional CMI style of post-industrial with machine-like rhythm, subterranean rumble, floating strings and vocals. Good for what it is. I've never been much into Sephiroth and this track fails to make me feel otherwise. Nicely created orchestral ambience and that's pretty much it. The greatest (only?) surprise on this compilation comes from Skin Area, whose album didn't do much to me, but this track sounds really good! Starting off

as a restless collage of electronics, the track changes subtly into a more rhythmic and almost noise rock-ish approach with drums, guitar noise and screaming vocals. Even if I liked just about 30% of the stuff on this compilation, it's still a nicely constructed introduction to the present state of Cold Meat Industry and as ever with the label, the artwork and accompanying booklet is top notch, so no complaints about that. During the last few years, CMI has grown into an institution with hardly any surprises to be expected and it's the same thing with this compilation. (J)

V/A Ich glaube ich hoere Genesungswerk CD (Genesungswerk)

This is a sort of an introduction to the diverse styles represented by the German Genesungswerk label and I must admit that I was rather sceptic about how all the different styles would work together on one CD. Opening the disc, Pål Asle Pettersen's glitchy cut-up weirdness does little to impress me. Syncilar follows with a more electronica based track; it's still glitchy and quirky, but enjoyable for what it is. Next up is Kallabris whose material I usually enjoy immensely, but maybe this time it's 50/50. There's some weird instrument experiments which I don't like at all, then there's the usual submarine atmosphere they're best at and then again there's some weird experimentation. Not sure what to think of it. Team Forest combine old school gaming sounds with modern electronica. Nothing special. Franco Baresi is just weirdo crap. Segment presents more of the same. As does Karten Frankreich. Konrad Bayer's dubby electronica actually sounds good after those three. Multer presents a more rhythmic piece than usual, but it still has the depth as usual with their works, thus making it among the best tracks on this CD. Krill.Minima also presents a very nice piece of chill out ambience with touches of electronica yet keeping it simple and not going for too much quirkiness. Basalt does some boring glitchy ambient. N impresses me again with a nice deep listening guitar-based ambient piece. Excellent. Resonator continues in the ambient vein, but with a more light hearted approach. Still rather interesting stuff. P. Miles Bryson closes the disc with probably the best track I've heard from him, presenting a musique concrete approach with an interesting result. All in all I must say this is a far too varied compilation for my taste, but it also nicely shows that Genesungswerk is a label not afraid of doing their own thing, no matter what anyone else says. (J)

V/A Mutations of a Dream CD

Mutations of a Dream is a compilation of young Finnish sound artists who have pretty much come up from the internet mp3 scene and decided to produce a compilation CD as a collective to make their material heard outside the internet which I consider a wise decision. The 4th Floor opens the disc with rather simple dark ambient including some subtle melodies and more concrete sounds. Not bad, but nothing too exciting either. Vasemman raajan halvaus presents a more post-industrial based approach with low

Haunting revelation of sonic worlds where primal elements and archaic voices flux side by side with contemporary methods of amplifying the relation between sound and mind to culmination. Whirling soundscapes of organic and natural phenomena woven together with the synthetic and manipulated; the outcome being nothing short of utmost brilliance in the field of dark ambient and post-industrial. After a few highly acclaimed limited CD works, the Finnish duo finally presents their first CD release, undoubtedly setting out to challenge the stagnance of the genre they master eminently. Stunning black/white oversized foldout carton sleeve. Limited edition of 1000 copies.

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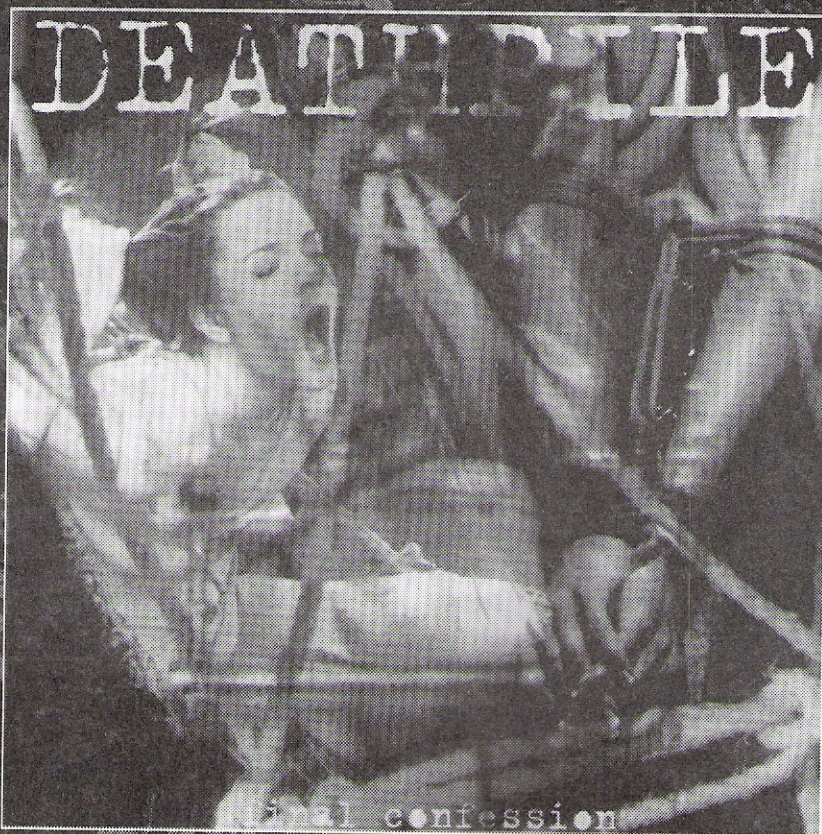
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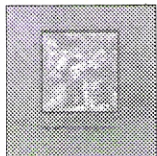
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rumbling drones and a sharp, high pitched distortion on top. Simple yet effective. Löyly does a rhythmic ambient track, but the sounds are far too 'tracker-like' for my taste. Don't like it at all. Maelstrom does some sort of experimental cut-ups, ranging from minimal and quiet to louder and distorted, and adding a clear beat to it towards the end. A bit too techy for my taste. Haava does a pretty nice post-industrial track with plenty of things going on all the time; junk sounds, electronics, vocal sounds etc. All the different elements seem a bit out of place at times, but when they work together, they work nicely. DiversAeon does nice sound collage rich with varied sounds; some abstract, some concrete, some noisy and some calm. Pretty good, but some coherence wouldn't hurt here either. Nyrjå's track initially sounds like it's going to be rhythmic noise, but the rhythm dissolves eventually, giving room to the layers of distortion before calming down to droning ambient. It never gets really loud or noisy, but the simple and clear approach works pretty well. Konernessias does some pretty good distorted post-industrial stuff, but unfortunately the 'tracker' sounds bother me here again. The distortion just sounds so 'computerish' it takes away a lot of the strength. Hombre Muerto does one of the two tracks on the compilation that could be described as harsh noise. Good use of sounds especially towards the end when the heavy low end kicks in, but it still should be a lot thicker and louder to sound really powerful. Koje closes the disc with the second harsh noise track. A heavy wall of electronics rumble which actually sounds pretty strong. The tracks flows onwards nicely and goes down as definitely one of the best tracks on the compilation. Needless to say, all of the artists here need to keep developing their sound, but there are some excellent ideas presented here (along with some quite useless ones) and I'm sure some of the artists here will succeed in infiltrating the core of the Finnish scene eventually. All in all, a great effort and hopefully they keep doing these compilations in the future as well... and maybe find someone else to do the graphic design as well. The artwork looks nice, but the dull font and Photoshop effects ruin it totally. (3)



V/A Susan Smith's Songs for Dead Children CD (Species23)

If I recall correctly, this compilation was put together by artists on the e-mail newsgroup Species23 and it's inspired by the desperate pleas for affection by the child murderer Susan Smith; one such letter is actually included in the sleeve artwork. If I'm not mistaken, all the artists except AntiChildLeague (from the U.K.) are from the U.S. Baal starts the disc with a peculiar harsh ambient piece including a repetitive spoken sample. A great start. Axiomata does a pretty bland noise track with some distorted effects and random music in the background, eventually changing into a distorted disc track with weak vocals. Crap. Sickness starts off his track with a cool atmospheric loop and then jumps into really intense fast paced harsh noise. Recant's track is again a badly executed mix of million different styles and I don't like it at all. Edicius does some weird electronics with oscillator and feedback abuse. There's some Whitehouse style vocals as well, but the track falls flat somehow. Inhalant does a pretty nice heavy power electronics track, but for some reason it's mixed quite low compared to the other tracks and loses a lot of its strength because of this. Yeti does a weird rhythmic electronics track with some bible excerpts spoken on top. Not really interesting. Kuru's brand of dark ambient/death industrial hasn't really impressed me before, but here his track is among the best ones featured. Ergastula is another one of these weird electronics projects, putting all sorts of weirdness back to back and I'm not into it at all. Xterminal does a somewhat noisy piece with mostly just some mid and high frequency sounds. Somehow it never gets to the point. AntiChildLeague (suitable name for this compilation!) blasts with some nice distorted electronics and feedback, immediately making a positive impression. I wouldn't say this is the best track I've heard from them, but it's still a nice piece of death industrial with a strong power electronics feel. Baal/Berth closes the disc with a track strongly based on a spoken passage with some nice sounding electronics creating the background and a twisted atmosphere. I must say this was a poorly compiled disc with mostly crappy tracks, but luckily there were a few highlights. The theme could have been explored a bit further, both in the material and in the artwork. (1)

V/A Sweetness Will Overcome CD (Segehuva)

In the days of crazy amount of compilation CD's, I suspect some people will avoid buying them just because of unfocused and low level of many of the releases. However, Segehuva seems to have put plenty of work into putting this together, both sound and presentation. Tommy Carlsson himself writes short introduction, and reveals his nostalgic memories of many old compilations what were gateways

to reach new type of obscure "music". I personally would join the same praise. While starting to listen noise & power electronics, before there was internet, the best way to get known with bands/labels was through compilations. I could list here dozen influential releases what brain-fucked my teenage head, but instead let's get back to "Sweetness will overcome!" If you have no idea what is Segehuva label, and what all they have done, this is easy way to check out 16 artists connected with Segehuva. This midprice compilation offers various styles, from pure harsh noise brutality, to power electronics and droning / ambient / industrial material. Sewer Election, Koeff, Skin Area, Mnem, Jarl, Moljebka Pulse, Institut, Government Alpha, Sharon's Last Party, Treikröset, IRM, Och, Martin Bladh, Irgun Zvai Leumi, Barrikad and Blod. Most of the artists are from Sweden, and many are also from same group of people. Koeff includes member of Institut, besides IRM, both members contribute their solo tracks (Jarl, M.Bladh) etc. Track order is well planned, creating varied and interesting mix of all the styles, and each artists has full page for the artwork/information. Segehuva is one of those labels who are doing good job with very fairly priced professional vinyl & CD releases, without jumping into latest trends, and focusing mostly on best artists of their domestic "scene". What else you could ask? If you wonder what compilation you should buy this month, or this year, maybe would be best to pick up something like this what clearly has proper reason to exist and have been taken good care. Unique, and not just one in a line. (M)

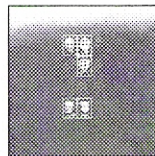


V/A The Walls are Whispering... CD (EE Tapes)

EE Tapes has started releasing "real" CDs along with the usual CD's and tapes and here's a nice compilation with a really good selection of artists. Feature here with exclusive tracks are Toy Bizarre, Dieter Müh, Kallabris (2 tracks), Christian Renou, Vidna Omana, Steve Roden, Sveen, PKB, Inade and Troum. I won't go into detail on all the tracks, but some worth mentioning are Dieter Müh who present a more dark ambient style track than some of their latest releases might suggest. Christian Renou (ex-Brume) does a nice piece with post-industrial metal junk ambience and loud abrasive electronic buzzes. A very impressive track. The second Kallabris track, "Nord" is a great brooding post-industrial piece without the glitchy beats they often use nowadays. Closing the disc are Inade's and Troum's tracks and both manage deliver quite typical yet excellent material. There are no weak tracks on this compilation and they all work well and coherently together, making this an essential purchase. The disc comes in a 7" size sleeve and is limited to 525 copies, hopefully still available. (1) > www.eetapes.be

V/A Thisco: Thiscology CD (Thisco)

The Thisco label from Portugal has done some pretty interesting releases lately (Merzbow, Rapoon, etc.), but their older stuff hasn't managed to rattle my cage. Most of the artists on this compilation I've never heard of before, probably mainly because they mostly operate in the field of dark techno, IDM and mellow ambience - genres which hardly have anything to do with Degenerate anyway, so I choose not to waste anymore space on this. I guess if you're into the aforementioned types of music, you know what this label has to offer already. (1)



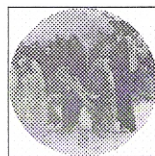
V/A XII Caesars CD (Somnambulant Records)

I thought the H.P. Lovecraft compilation on Somnambulant was a bit hit and miss, so I was looking forward to hearing this one and seeing whether it was better executed. The theme of the compilation are The Twelve Caesars from Julius (49 BC) to Domitian (96 AD) and each artist has been given one Caesar (although Survival Unit deals with four) to base their track on. Exsanguinate opens the disc with a really good and heavy death industrial piece on Julius Caesar. Good rhythmic elements paired with dense layers of electronics and occasional vocals. Tugend's orchestral industrial piece leaves me cold as the synth melodies seem a bit out of place. Murderous Vision does a pretty bleak dark ambient track with a deep soundscape filled with echoes, chimes, drones and distant voice loops. Bestia Centauri continues along the same path, albeit a bit more chaotic with their track on Caligula. I liked the first CD of Post Scriptvm, but the track here is pretty dull. Just a slow

beat, some synth and voice samples. The Great Despairers is a collaboration project between Axone and Marspiter and in fact their track here sounds almost better than both projects on their own. Death industrial with a dark ambient edge and some orchestral elements thrown in. It was interesting to see Survival Unit on this compilation, but he succeeds pretty well and does a pretty typical track for him. Heavy electronics background, some voice samples, metal junk abuse and towards the end the traditional power electronics vocals kick in. Really basic but it's good. Önd's track is somehow pretty uninteresting with a heavy, static distorted rumble and a muddy synth melody. Boring. Axone does a really synth based piece which luckily builds from quite boring sci-fi moods to a louder, more abrasive ending which saves the track. Marspiter rounds up the disc with a pretty traditional droning dark ambient piece with some heavy orchestrations to make it more bombastic. All in all, this is a rather good compilation and the theme has been dealt with nicely, especially since the packaging includes large portrait cards of each Caesar. Nicely done. (1)

The Victim's Shudder "Sonic Torture Methods" CD
"Sonic Torture Methods" is the first full length work from this new American act who here combine some aspects of post-industrial style dark ambient to more gothic/horror inspired synth with clear melodies and other more musical elements. At times the result sounds pretty good when the melodies and other horror gimmicks aren't taking all the attention, but sadly most of the times they are and that sort of stuff simply isn't for me. It's definitely more well done than any of the other synth stuff I've come across writing these reviews, but I just can't get anything out of it. Furthermore, the disc is accompanied by a printed full colour sleeve, but the artwork and text is so horribly pixelated it gives a really amateurish impression. (1) > thevictimsshudder.cjb.net

Vinterriket "Landschaften ewiger Einsamkeit" CD
(Ketzor Records/Bloodhead Production/Arcano Musica)
I'm always surprised that this kind of music is still being made as I connect it so strongly to all those black metal side projects somewhere around mid 90s. Well, this is another black metal inspired project and I believe the person behind this is involved in the black metal scene as well. The music has nothing to do with metal though, as it's rather basic atmospheric synth stuff with all the ingredients all of the projects in mid 90s already had and drained. Long, semi-dark orchestral synth sweeps combined with sounds of rain, distant rumble of war etc. Somehow I can't even sense the whole melancholy/darkness/coldness aspect in this. It just sounds boring and pointless. I see no point in why anyone would want this record? (1) > www.vinterriket.com



Wertham / Macelleria Mobile di Mezzanotte Split Picture 7" (Old Europa Cafe)

Wertham side present quite usual European power electronics / industrial. Droning voice loops create sound-realm close to some works of Operation Cleansweep or such German units. Distorted spoken voice is cold and calm, but develops aggressive and nearly hysterically agitated before end of track. Subtle layers of additional vocals/vocal loops are on the back.

MMM is supreme here. Not really that noisy, but originality and obscure atmosphere gives it so much strength. Throbbing synth noise of back, and whispering heavily echoed vocals on top, accompanied with nostalgic and sorrowful jazz saxophone loops and percussive elements of metal objects, what sound nearly bells, because being so gentle and thin. Everything goes through decent amount of distortion, but nothing gets muddy or painful. I need to check out his CD's again, if they contained this kind of surprising jewels of obscure sound-art. (M) > www.oldeuropacafe.com

Wäldchengarten "Beautyboxer" 3"CD (Verato Project)

Even though I've come across the name Wäldchengarten quite often, I believe this is the first stuff I've ever heard from them. I was expecting something noisier, but instead they do five tracks of harsh ambient with touches of experimental electronics yet never getting too artsy. All sounds are used sparingly, creating a good intense atmosphere; and different sound sources and styles are used in different tracks, keeping the disc interesting all throughout. It's difficult to describe the Wäldchengarten sound, but the collages usually build from concrete sounds, various instruments and what appear to be turntable loops, all structured nicely and dynamic. I like this 3" disc and I'd say it's worth checking out if anything's left of the limited edition of 50 copies. (1)

Xedh "Serpents" 3"CD

Miguel A. Garcia has apparently been working under the name Xedh since 1995, but this 3"CD is the first I've heard from him. Featured here are 3 tracks of rather rhythmic death industrial with a pretty fresh approach. The tracks are all pretty similar in terms of structure, but differ enough to avoid being monotonous. There is a slow, heavily distorted rhythm - almost a beat - in every track which back up the really massive wall of distorted elements which almost becomes a constantly changing texture of chaotic electronics and noises, nonetheless keeping everything in control and dynamic so that it retains the clear structure and doesn't fall into sheer harsh noise. There are some pitch shifted low vocals which I wasn't so fond of, but luckily they are placed quite deep in the mix and are used sparingly. All in all I can say that Xedh is a very promising newcomer and I'm looking forward to hearing more from him. I'm not sure if this disc is available for orders, but since it has a nicely done silver/black sleeve in 3" disc jewel box, I believe it is. Check it out! (1) > xedh@lycos.com

Za Frümi "Legends Act I" CD (Waelrgio Records)

This appears to be a project of Simon Heath from Atrium Carceri who released a CD on Cold Meat Industry, but since I haven't heard that one, I can't draw any comparisons between these two projects. Za Frümi is one of those Tolkien etc. -inspired synth bands and to me that's always a minus point. The music is pretty much what you'd expect from it; lots of pounding timpani, dramatic orchestrations, bells and sounds of wind whistling along with the occasional monastery-style vocal chants. Needless to say, everything has been done with synthesizers and as usual they weren't the latest brand i.e. the sounds are pretty cheap and plastic. I don't really get the point how all these people get their kicks from very lavishly detailed stories of fantasy yet they want to listen to stuff that sounds like it was done on someone's little sister's Casio keyboard or something? Anyway, I think this CD is pretty much the usual stuff you find in this genre, so I can't say if it's really terrible or just plain bad. (1)

Zero-Sum "The Music Box Sonata for Transmigrating Souls" 3"CD (Deadline Recordings)

I assume reason why this came out on Deadline is merely personal. You can't expect any noise here. There is dreamy and slow melodic ambient music. It is like soundtrack / new age music, with surprisingly professional / expensive keyboard sound and sense of melody. (M)

Älymystö "Demonstration Fall 2003" CD

Älymystö is a Finnish act creating some sort of a mixture between 'commercial industrial', goth/darkwave and electronica. There are four tracks on this disc and they're all quite heavily relying on slow, distorted and broken beats. Guitars, electronics and theremin accompany the beats, filling the spectrum of sounds nicely. The vocals are pretty much the run-of-the-mill commercial industrial thing i.e. trying to sound really dark and deranged or something. Needless to say they don't succeed in it. The first two tracks are the kind of thing I would expect to hear at some goth/darkwave club. The third track "Kilpisjärven talvi" might be the best one in terms of the sounds which are pretty heavy and distorted, but the vocalist shouting "Kilpisjärven talvi" over and over again must be the stupidest thing I've heard in a long time. The final track "Messiah of Melancholy" is a bit more mellow and really doesn't do much for me. Even after repeated listening I really couldn't get a grip of Älymystö's material and the impression it left me was that it all sounds a bit tedious. Well, their style of music isn't my thing anyway, so I'll leave it at that. (1) > www.alymysto.com



Önd "For Influence Blooms of the Subtle Wing" CD (Somnambulant Corpse Recordings)

Another good looking CD release from Somnambulant Corpse (now shortened to just Somnambulant Records) and presenting a newcomer to the scene. Önd's style is dark ambient spiced up with minimal orchestrations and post-industrial leanings. Unfortunately the material isn't that good. Most of the tracks are based on low drones or soft electronics rumble with slow strings appearing here and there along with slow tribal rhythms in some tracks. The elements are there but the result isn't captivating enough to keep it interesting. The disc just runs through and there's nothing to catch your attention or grab you inside the soundscapes. (1)



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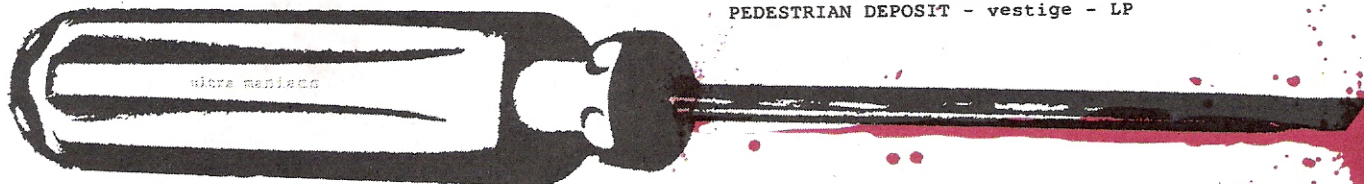
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